THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

October 2002
Vol. 5, No. 10

Lost in 3D Space

A producer discusses what it takes to convert 35mm films to 3D LF, and why it hasn't been done right. Yet.

by Don MacBain

Someday I hope to see a commercial 3D LF film live up to its full potential. I had hoped to assist in delivering the animated blockbuster ***Shrek*** to the giant screen in 3D, but, alas, after two years I'm simply left with a story to tell. Of course I have lots of stories, and lots of opinions too, including some about 2D LF, but we'll get to them in a minute.

Speaking of stories, there are three things a movie needs to be a success: story, story, and story. This is true no matter the format. It is even true for documentaries. The important thing is that the format not detract from the story. When I see a good story I tend to forget its format (even if it's on TV), but I certainly remember what it was about and how it made me feel.

But there is one exception. The LF screen. When used correctly, the viewing (and listening) experience is primo and one of a kind. Some home setups rival the

*(See **MacBAIN** on page 8)*

Inside *LF Examiner*

Shindler's Site	2
In Memoriam: Bill Shaw	3
The Biz: Film Stock, Legal, Personnel	4–5
Neihouse on Filming *Pulse*	**6**
GSTA 2002 Conference Schedule	13
In Production	14–15
Premiering This Month	16
Box Office Data	17
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

GSTA 2002 Preview

The **Giant Screen Theater Association**® will hold its 2002 conference and trade show Sept. 30 through Oct. 4. Over 800 people are expected to attend the 25th annual meeting, which is being held in Toronto, Canada, the birthplace of **Imax Corporation** and the LF industry. A number of events and screenings will commemorate the history of the industry and the association. Film screenings, panel discussions, committee meetings, a technical session, awards presentations, and the trade show will fill the rest of the five-day conference.

The meeting also features a record number of new films—17—including a full screening of ***Apollo 13: The IMAX Experience*** and world premieres of ***Adrenaline Rush***, ***Blue Magic***, ***Legend of the Forest***, ***Pulse: A Stomp Odyssey***, ***Santa Vs. the Snowman***, and ***SOS Planet***. (The 2000 and 2001 conferences presented only 11 new films each.) In addition to the features, six LF shorts will be shown. (*See the list of New Films on page 12.*)

Clips from 18 films will be presented in

*(See **GSTA** on page 12)*

LFX's 5th Anniversary

With this issue, *LF Examiner* completes its fifth year of publishing, an achievement it might have seemed wildly optimistic to predict as I nervously handed out copies of the first crude one-sheet mockup at the ISTC conference in Vancouver in 1997. No one was more surprised than I to see subscription orders arrive, even before the first real issue was published.

The genesis of the newsletter was one

*(See **ANNIVERSARY** on page 10)*

Star Wars "in IMAX"

Twentieth Century Fox, **Lucasfilm Ltd.**, and **Imax Corporation** announced on Sept. 9 that the most recent chapter in the *Star Wars* epic, ***Star Wars: Episode II, Attack of the Clones***, will be digitally enhanced with Imax's DMR™ system for release in 15/70 on Nov. 1. Fox will distribute the film exclusively to IMAX® theaters (i.e. not to 8/70 or non-IMAX 15/70 screens).

© 2002 LucasFilm Ltd.

Variety reported that Fox's president of distribution, **Bruce Snyder**, expects 50 commercial and 25–30 institutional theaters in North America to book the film. (Other sources connected to the film told *LFX* they didn't expect quite this many.) The DVD and VHS rollout follows the LF release on Nov. 12. An international LF release will follow in 2003.

Fox declined to identify any theaters that had signed up by press time (Sept. 20) or even say how many had booked. An informal poll of LF bookers conducted by *LFX* generated more than 50 responses. Representatives of two major U.S. multi-

*(See **STAR WARS** on page 11)*

Premiering This Month:
Adrenaline Rush: The Science of Risk
Pulse: A Stomp Odyssey
See page 16.

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

October 2002
Volume 5, Number 10

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Don MacBain
James Neihouse
Marty Shindler

Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US$327
Outside North America: US$377
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@cinergetics.com

© 2002 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.

Individuals and organizations wishing to reprint articles from *LF Examiner* should call our offices for permission, which is usually given.

The opinions of contributors are not necessarily those of *LF Examiner* or its parent company, Cinergetics. LLC.

Trademarks referred to in *LF Examiner* are the property of their respective owners.

Classified Advertising
is accepted in the category of Employment.

The rate for organizations to post job opening announcements is US$0.50 per word.

There is no charge for individuals to post an ad in the "Position Sought" category.

Shindler's Site

by Marty Shindler

Rites of Passage

Rites of passage take many forms. They can be a transition from one life stage to another, or a generational change. We have all experienced them: completing a formal education; religious milestones such as confirmation, first communion or bar mitzvah; puberty; reaching driving and voting age; marrying; having children; and so on. In some cases the passage occurs on a single day, as when one gets a driver's license. In other cases, the rites occur over a period of time.

Organizations have analogous rites of passage: founding; induction of new members; mergers; the departure of members.

The **Giant Screen Theater Association** will celebrate an important rite of passage, its 25th anniversary, at the conference in Toronto this month. Founded as the Space Theater Consortium in 1977, it later became the International Space Theater Consortium, and in 1999 was renamed GSTA.

The GSTA and the LF industry have experienced many rites of passage in the past 25 years. In 1977 there were four LF theaters in the world, all of them IMAX. Today there are nearly 100 times as many, in a wide variety of formats, brands, sizes, locations, and business models. No doubt the next 25 years will see even more remarkable developments as the generations change, bringing their values and philosophies to bear. This changing of generations relates not only to GSTA leaders and members, but to our audiences as well.

As with the population as a whole, the GSTA is comprised of several different generations. There are perhaps more generations represented in the Association today than at any other time. Some of the people who helped found the organization are still active in its affairs while others are not. Some member companies did not exist when the association started and some leaders in the LF industry today were children when the association was begun.

The leaders of yesterday and today have guided the organization through its childhood, adolescence, teens, and early twenties. The leaders of tomorrow will guide the organization into the next age, most likely swept along by rapid technologic, philosophic, and economic changes.

However, generation gaps often develop, based on different life experiences, behavior patterns, and traditions. GSTA is not immune.

Some of the traditions that the GSTA's founders believed in have changed. Among these is the "preferred" film format. Founded as a 15/70 organization when there were no alternatives, GSTA has since opened its membership to other formats. While the 15/70 format continues to dominate, 8/70 has made significant strides in the marketplace. When digital projection becomes more of a factor, these theaters, too, should be welcomed. Content, not format, is king.

Similarly, the LF pioneers probably did not envision the commercialization of the industry, but that has happened and will continue, if there is a sufficient supply of film product.

Obviously, ours is not a "one size fits all" world. Yet the LF film industry caters to a number of generations, with families often attending institutional theaters together. I recently came across a non-scientific poll on FamilyEducation.com whose findings apply to our industry.

The poll asked what it took for a book to be a hit with kids and adults. The choices were: timeless story line, good writing, interesting characters, great illustrations, and all of the above. Not surprisingly, "all of the above" garnered 72% of the votes.

Twenty five years ago the LF industry was selling an "experience," something unique and different that included learning. While today the experience can be had in many ways, the learning aspect has endured. Will learning be the same for future generations? Our parents' methods of learning were different from ours yesterday, or our children's today.

Also in 1977, **Twentieth Century Fox** purchased a small Michigan company called Magnetic Video. That company would become Fox Video and propel the film business into a whole new era. At the time, many feared that home video would be the death of movie theaters. Today, the "home entertainment industry" (the new moniker for the video business) has become the largest revenue source for the film business. And the number of movie theaters worldwide has increased significantly and global box office has reached new peaks.

While the revenue stream from video has not been as important to the LF industry, LF producers are paying more attention than ever to their bottom lines.

Each generation hands its traditions down to the next. But each new generation chooses which of them to accept or reject. Time will tell which LF traditions future generations accept and which they cast aside.

Finally, please join me in congratulating **James Hyder** and ***LF Examiner*** for completing five years of publication. Since this newsletter began in 1997, the amount of important information available to the LF industry has grown considerably. It is information of all kinds, after all, that allows us to make decisions affecting our businesses.

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies.

Marty@iShindler.com.

Corrections

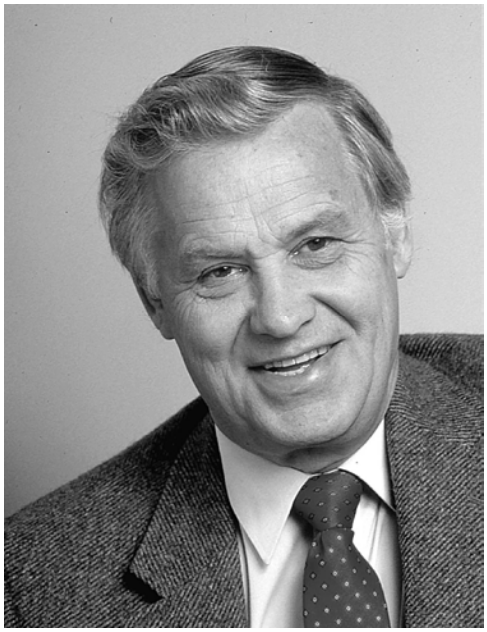
The September issue gave the title of *Straight Up! Helicopters in Action* incorrectly in the "Premiering this Month" section.

In the story on James Hyder's trip to Borneo, we erroneously promoted Phil Streather, who is producer (not executive producer) of *Bugs!* Jonathan Barker, Peter Fudakowski, and Simon Relph are the executive producers.

In Memoriam: Bill Shaw

William C. Shaw, engineer and co-founder of **Imax Corporation**, died in Toronto on Aug. 31 of complications from a heart attack suffered in June. He was 73 years old.

Shaw was born in Hespeler, Ontario, Canada, in 1929, and went to high school at Galt Collegiate Institute with future Imax founders **Graeme Ferguson** and **Robert Kerr**. He studied engineering at the University of Toronto and worked for the Canadian division of the Ford Motor Company in the 1950s and 1960s. He earned an M.B.A. from McMaster University in 1966 and was chief engineer at Canada Cycle and Motor (CCM) when he was approached by Ferguson, Kerr, and **Roman Kroitor** to help develop the IMAX projector.



Joining the **Multiscreen Corporation** (later Imax Corporation) in 1968, Shaw took the principle of the rolling loop, invented by Australian **Ron Jones** as a high-speed 35mm system, and extensively adapted it for projecting 15-perf 70mm film. The rolling loop transports the film in a smooth wave motion without subjecting it to the high stresses typical of claw or Geneva movements that are used by conventional projectors but which would have shredded 15/70 film. Shaw designed and built the prototype IMAX projector that was used at the Fuji Pavilion at the 1970 World's Fair in Osaka, Japan, where the world's first IMAX film, ***Tiger Child***, was the hit of the fair.

Of his decision to join the fledgling company, he was later quoted as saying, "I was 39 and I figured if I don't do something exciting now, I never will."

Shaw was instrumental in many important developments during more than three decades at Imax: he is the inventor or co-inventor of record on ten of the 30 U.S. patents held by the company, including the field flattener, a folding projection screen assembly, and a 3D camera rig. He led the engineering teams that developed the IMAX Dome, IMAX 3D, IMAX Solido (3D in a dome), IMAX Magic Carpet (two screens, in front and below), and IMAX HD (48 fps) projection systems.

Shaw won the Society of Motion Picture and Television Engineers' John Grierson Medal in 1985, and in 1998 received the Leonardo da Vinci Award from the American Society of Mechanical Engineers. He accepted two Academy Awards® on behalf of Imax, a Scientific and Engineering award presented in 1985, and an Oscar® statuette for Scientific and Technical Achievement in 1997.

Graeme Ferguson says, "Without Bill Shaw, there would be no IMAX: no theaters, no films, no medium, no industry. Every one of Bill's inventions worked. They are all of the highest quality; he never settled for second best. Bill was proudest of the fact that IMAX is *useful* (his highest accolade), not only in entertainment, but in educating children around the world. Bill Shaw was a genius. In the field of cinema, in the past 60 years, we have not seen his equal."

Roman Kroitor: "If he worked on something, it worked. Period. His remarkable professional skills were matched by kindness and consideration for others. His energy and enthusiasm were boundless. The world is less without him."

Imax's **Toni Myers**: "[He] was the world's best problem solver. If you had any technical difficulty, Bill was the person you would call for."

Imax's **David Keighley**: "Every time I watch ***North of Superior***, I fondly remember Bill Shaw. If you look at the shot of the canoe capsizing (which wasn't planned), you can see Bill in the upper left corner, running down the hill to save IMAX camera #1."

Cinematographer **James Neihouse**: "The first time I met Bill was during the making of *Ocean* (1977). We were having problems with an underwater camera housing that Bill had just built, and he was busy working to get us back in the water. [Engine exhaust fumes and the boat's pitching] made him seasick. He would work on the housing till he turned green, then make a dash to the railing.... Then it was back to work. This went on for what seemed like hours, and must have seemed like days to Bill. But he didn't give up, he was determined to fix the problem and he stuck with it until he did."

Camera designer **Marty Mueller**: "I have never met his match in terms of breadth and depth of engineering expertise and intense curiosity. He was always in pursuit of the truth of the matter, in search of the simplicity that approaches

*(See **SHAW** on page 16)*

Photos courtesy of Imax Corporation

THE BIZ

FILM STOCK

ITIT posts 6-month loss of $500K

Israel-based **IT International Theaters** posted a loss for the six months ending June 30, 2002, of US$500,000 on revenues of $33.8 million. This compares to a income of $2.2 million on revenues of $32.8 million for the same period of 2001. The company said that the weakness of the U.S. dollar and a downturn in business in Israel was responsible for the loss, and that initial results for the current quarter look positive.

IT operates IMAX theaters in Warsaw, Krakow, and Katovise, Poland, and plans four more in eastern Europe, the next one opening in Prague in March 2003.

MTM year end: AUD$7.6 M loss

For the year ending June 30, 2002, **MTM Entertainment Trust**, owner of several IMAX theaters in Australia, posted a loss of AUD$7.58 million (US$4.16 million), compared to a loss of AUD$22.56 million (US$ 12.4 million) in the previous year. The company owns the IMAX theaters in Sydney, Melbourne, Adelaide, and Brisbane. The Adelaide theater was closed in January, and the Brisbane operation will close in October, both for lack of business. (*See John Rochester's article in the September issue of LFX.*)

The company says that although performance in the first six months was hampered by the transition from management by **Imax Corporation** to the current operators, **World's Biggest Screen Pty Ltd.**, enhanced marketing and the selection of popular films has boosted admissions by 35% in Sydney and 20% in Melbourne, compared to the previous year.

MTM is also seeking a new naming sponsor for the Sydney theater. Originally branded the Panasonic IMAX Theater, the theater ended its deal with the Japanese electronics maker last August. According to Australian press reports, the changed financial situation has lowered the price from the AUD$1 million (US$550,000) per year paid by Panasonic for five years, to about AUD$350,000 (US$192,000).

LEGAL BRIEFS

More IMAX problems in Germany

Following the open letter from Nuremburg's **Wolfram Weber** (*see LFX, September 2002*), **Dieter Buchwald**, founder and operator of IMAX theaters in Munich (Germany's first) and Berlin, has sent his own, in which he complains of the treatment he has received from **Imax Corporation**.

The **Forum der Technik IMAX** in Munich and the **Discovery Channel IMAX** in Berlin have been two of the most successful LF theaters in the world, with annual attendance as high as 1 million and 1.4 million respectively. Yet Buchwald says that business downturns since 2001 have dropped the theaters below break-even levels, and that Imax has been unwilling to renegotiate the system lease fees to allow him to operate profitably. Litigation has been pending over the issue since October 2001, and since then Buchwald has not paid the system royalties, although he has paid over US$100,000 per theater for maintenance.

Buchwald claims that despite this, he has received no maintenance from Imax, and has also been refused extensions on the Imax-distributed films he has shown, even though he says he has remained current on all film license payments. He also says that Imax has prohibited any of its employees from communicating with him directly for any reason, and that all communication with the company now goes through its lawyers.

His letter criticizes Imax for preferring to sue its customers rather than adjust to their changing circumstances. He points to the closed theaters in Japan, Australia, New Zealand, and throughout Europe as cases in which the company allowed customers to go out of business rather than work with them.

In a statement, Imax challenges Buchwald's assertions, pointing out that he has "profited greatly from the IMAX brand and films for many years." Noting that Buchwald was "instrumentally involved" in the European Commission complaint filed by **Euromax** (*see The Biz, LFX September 2002*), Imax says he has only chosen to write the open letter after losing that case and a number of other legal actions against Imax, and their appeals. The company says it will not engage in a public debate over the claims, "not a single one of which has been supported by either the European Commission or the courts in which he has chosen to repeatedly sue us."

The full text of Buchwald's letter and Imax's statement will be posted on the *LF Examiner* web site, www.lfexaminer.com.

DEALS

Imax signs Moscow theater deal

Imax Corporation announced in early September that it had signed a deal with Britain's **BFC Media Ltd.** to build an IMAX 3D theater in Moscow, Russia. The theater, located in the largest shopping center ever built in Moscow, is set to open in January 2003. BFC Media will operated the theater through a wholly-owned Russian subsidiary, **BFC Cinemas**.

Kinoton, BLS form Kinoton America

Kinoton GmbH of Germany and **Boston Light and Sound** have formed a new company, **Kinoton America Distribution, Inc.**, to market and sell Kinoton's projection systems in North America. The principals of the new company are president **Larry Shaw**, vice president **Chapin Cutler**. Staff members include **John Galluci**, sales and customer service manager; **Clyde McKinney**, director of west coast operations; and **Ernie Tracy**, director of large-format and cinema sales and marketing.

Kinoton makes a range of conventional 35mm projection systems as well as 8/70 projectors, including a unit that can run 35mm, 5/70, and 8/70.

Malco Theatres of Memphis, TN, is building a new multiplex in Memphis that will be equipped with 14 Kinoton 35mm projectors and one of the 8/70 combo units. It is set to open in December.

LFX has also had confirmation of the rumor, reported in The Biz last month, that the **Crown Odyssey Theaters** in Hartford, CT, and Jupiter, FL, will replace their Maverick 15/70 projectors with Ki-

PERSONNEL

noton 8/70/35 units in November when the lease on the Mavericks expires.

Wickstrom joins nWave

John Wickstrom has been hired by **nWave Pictures** to assist **Mark Katz** in distributing that company's LF films. He will continue to handle the titles he has been responsible for at Chicago's **Museum of Science and Industry**: ***Solarmax***, ***Antarctica***, and ***Mysteries of Egypt*** (the last co-distributed with **Destination Cinema, Inc.**).

Working from his office near Kansas City, MO., Wickstrom will report to Katz and cover distribution to Asia, Australia, Mexico, and the western U.S., while Katz will handle the eastern states, Canada, and Europe, and manage the company's overall marketing strategies.

Megasystems hires Cheyne

In September **Marianne J. Cheyne** joined projector maker **Megasystems** as head of worldwide sales. Cheyne comes to the Philadelphia-based company from **Iwerks Entertainment**, where she was vice president for North American sales. Before that she was in sales for **Showscan Entertainment** for eight years.

Couch, Boyle promoted in Tampa

Theater manager **T.J. Couch, Jr.**, has expanded his responsibilities at the **Museum of Science and Industry** in Tampa, FL, to include marketing of the IMAX Dome theater. **Ryan Boyle**, formerly part-time projectionist, has been promoted to chief projectionist.

SimEx/Iwerks promotions, hires

SimEx/Iwerks has announced the following personnel changes:

Mark Cornell is the new director of attraction development and will work from Daytona Beach, FL.

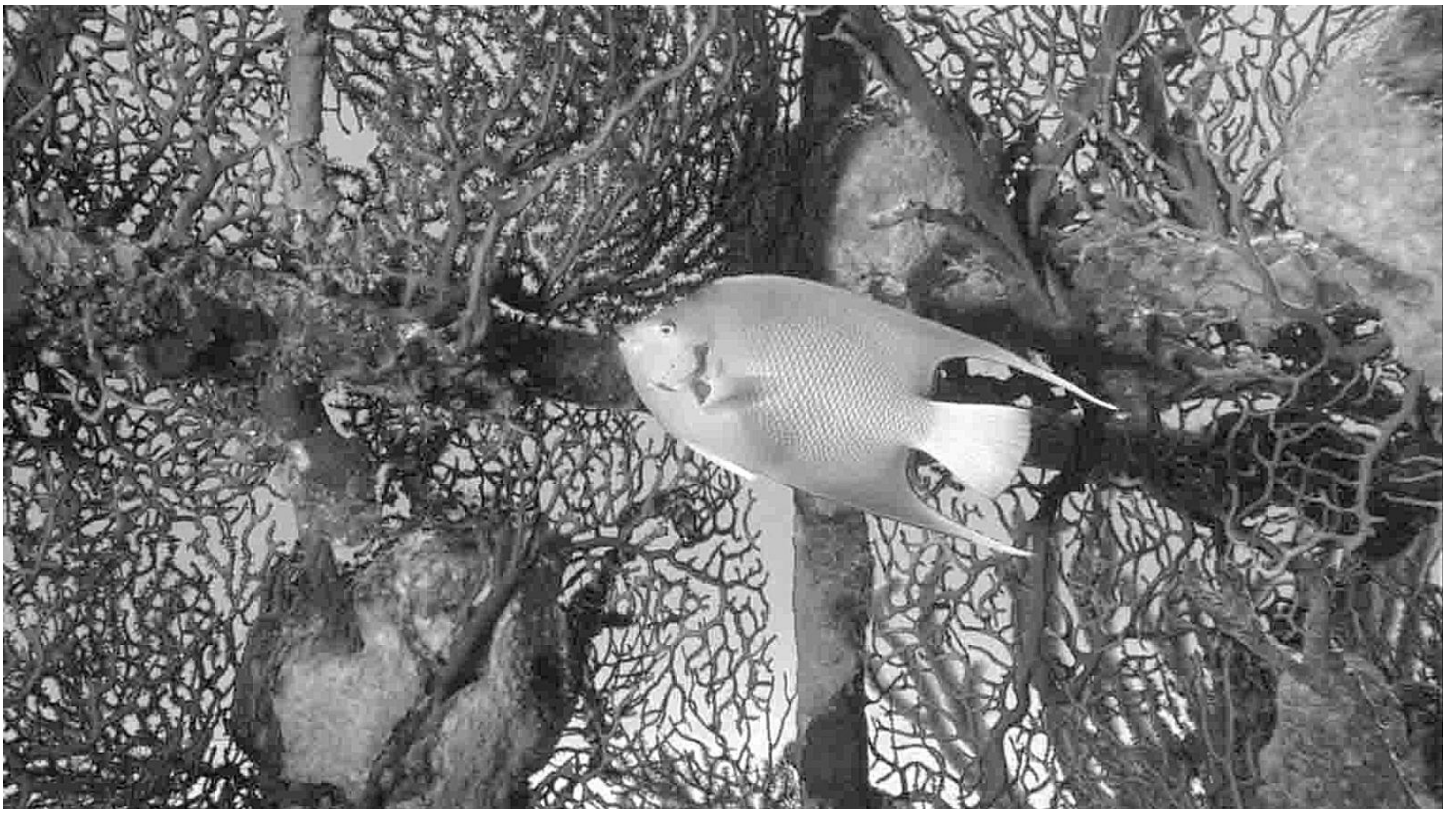
John Choy has been hired as chief financial officer, and will be based at the company's Toronto offices.

Mark Wagner has been promoted from manager of film distribution to director of film distribution. (**Claire O'Reilly**, the former director of distribution, left the company in May.)

Deborah Hartnett, formerly manager of film distribution, has been promoted to senior manager of film distribution.

Capelle departs National Wildlife

In September **National Wildlife Productions** president **Chris Palmer** announced that for business reasons distribution operations were being consolidated at the company's headquarters in Reston, VA, and that the Oregon office would close Oct.18. **Ed Capelle**, president of NWP distribution, tells *LFX* that he has chosen to remain in Oregon for personal reasons. Palmer will coordinate distribution efforts, in partnership with **Primesco Communications**, while seeking a new distribution chief.



Blue Magic 3D *from 3D Entertainment will premiere at the GSTA conference in Toronto.*

Report from the Field: Neihouse on Filming *Pulse*

by James Neihouse

For over a decade the stage show *Stomp* has been thrilling audiences around the world with its ingenious blend of rhythm, drumming, dance, and humor. Practically everything that can be used to bang out a rhythm is in the show, including the kitchen sink! Now the creators of *Stomp*, **Luke Creswell** and **Steve McNicholas**, have collaborated on an LF film based on their off-Broadway show. ***Pulse: A Stomp Odyssey*** is a worldwide look at the cultures and rhythms that influenced the creation of *Stomp*.

Luke and Steve wanted to combine the giant-screen experience with interesting people in dynamic locations to create a visually stunning film. They knew that simple static shots of people, even in amazing locations, would be less than exciting, so they wanted to move the camera as much as possible. This meant traveling with dollies, track, and cranes, as well as a remote-control camera head. Early on the decision was made to shoot this film with two cameras this would make life much easier for the editor when trying to match cut live performances.

Those of you who have seen *Stomp* on the stage know that the audio quality is outstanding. It's something that Luke and Steve insist on, and it's that quality standard that they wanted to bring to the giant screen. Their challenge to the production crew: shoot everything sync and use the live recording.

Of course shooting sync sound with any 15/70 camera requires the use of a sound blimp. On a sound stage it's not that big a deal, but hauling a blimp out into places like the savannahs of Africa and up the tight stairwells of an 11th century cathedral was a different story.

The job of shooting the film fell to **Christophe Lanzenberg** and myself. Hey, two directors, why not two directors of photography? Christophe is a talented commercial DP from Los Angeles who had shot Steve and Luke's *Stomp Out Loud* for HBO and their just-completed feature film *Vacuums*. From the first day we all got along as though we had been working together for years. Much of that was due to Steve and Luke's leadership style. They make everyone feel as though you are part of the *Stomp* family.

Then there were the locations: Salvador, Brazil during Carnival, New York City rooftops, the Brooklyn Bridge walkway, a Hindu temple in India, a belfry in an 11th century cathedral, the Alhambra in Spain, an underwater *Stomp* set, and the South African savannah. Not the easiest places in the world to shoot an LF film, but doable.

The Timbalada drummers in Salvador.

James D. Stern Productions

For the first shoot we jumped into the middle of Carnival in Salvador. Nothing like toting two IMAX cameras through thousands of partying Brazilians to make for an interesting shoot. Our primary subject was a band called Timbalada. With more than 200 drummers, their sound is nothing short of incredible! We filmed them during one of the many parades through the streets of Salvador.

The Timbalada drum corps is comprised of young people from low-income families and is organized by Brazilian percussionist/composer **Carlinos Brown**. Carlinos' talent and enthusiasm, combined with the 200+ drums, yielded an unforgettable sequence.

Then, just weeks after the terrorist attacks on New York and Washington, DC, we were off to England and Spain. I think everyone was a little nervous about traveling abroad, but apart from the increased security at the airports everything went just tickety boo. Until it came time to ship the exposed film back to Los Angeles for processing. The security folks wanted to know exactly what was in those big metal cans, and if they couldn't look in them with their own eyes they were going to stick them in an X-ray machine, which of course is a Bad Thing for undeveloped film. Fortunately, our production crew, working with **DKP/70MM**, managed to persuade everyone it was okay to ship the film without ruining all our hard work.

Our next stop was South Africa, just outside the town of Zeerust. A dance group known as *Tswana* was going to perform for us. The location was a beautiful African village.

We set the cameras and blocked out the shots while we waited for the sky to clear. Then we waited and waited some more, because the dull overcast just wasn't going to do for this scene. After a while, some of

the village's elder women showed up and started to sing and dance. We thought they were just entertaining us, helping pass the time. But they were doing a dance for good weather, trying to get us the clear skies we needed! Much to our surprise, the sky did clear up and we were able to shoot.

The first assistant director, **Nick Lorentz**, had a particular style of calling for the sound department and video assist to roll tape; it was sort of a lyric chant "Roll sound roll tape!" As we were packing up on the last day of shooting in Zeerust, I saw two local boys walking in the other direction, as I passed by one boy yelled out "Roll sound roll tape!" in an almost perfect impersonation of Nick's accent. I think it was the only English he could speak!

One of our more challenging sequences called for Stomp's "Wild Child" character **(Keith Middleton)** to be riding an elephant down a crowed street in Thrissur, India, and follow a group of musicians as they paraded toward a temple. What's so challenging about that, you ask? Have you ever tried to choreograph an elephant, 60 musicians, and midday traffic in the busiest area of a city in India? And did I mention that Keith had never ridden an elephant before?

We decided to place my camera in the middle of a street so the whole parade would be heading toward me. The main problem was the busses that came whipping around the corner, not expecting an IMAX camera crew to be right at the apex of their turn. Fortunately it only took about three takes and a dozen near misses by the bus traffic to get the shot in the can.

The Stomp *cast on the rooftops of New York City.*

Our final shoot for the film was to be in New York City. We arrived in the late afternoon, the sun setting behind the city as we crossed the Queensborough Bridge. We all fell silent; everyone was staring toward lower Manhattan. For some of us it was the first trip to New York since Sept. 11. We had all seen what had happened, over and over again, but seeing the city without the twin towers, in person, was very emotional for us all.

We were to shoot several scenes, but the major sequence was a shoot on the pedestrian walkway of the Brooklyn Bridge. Two marching bands, one coming from the city, the other coming from Brooklyn, were to meet in the middle. They represented two totally different styles of marching: the Jersey Surf and Bugle Corps are a traditional marching band and the Jackie Robinson Steppers are a hip-hop band.

The day before the bridge shoot it snowed like crazy, so on the day of the shoot it was cold and the wind was blowing, but at least the sky was that beautiful cobalt blue you get after a cold front goes through. You had to feel sorry for the band members: their uniforms just didn't go a long way toward stopping a cold wind.

We started with the Steppers marching toward camera. We had a Steadicam rigged to a dolly and did a pull back as the band marched toward us. The Steadicam paid off in two ways: first, we didn't have to lay track, which would be visible in the shot and would have been a tripping hazard for the band. Secondly, the Steadicam absorbed the bridge bounce created when the band really got into their hip-hop routine! I had no idea a group of people could make a structure that size move so much. When the Surf marched it was a totally different story: the bridge didn't

*(see **NEIHOUSE** on page 12)*

The author on location near Johannesburg, South Africa.

James D. Stern Productions

Photo: Fred Weigle

MacBain on converting conventional films to 3D LF

*(from **MacBAIN** on page 1)*

neighborhood multiplex, but the image size and quality in an LF theater (especially a 3D theater) make it the most immersive and tremendous story-telling medium available. It is *the* reason to still *go out* to the movies. Entertain (and inform) me in the best arena out there!

So why do I often feel cheated after seeing an LF film? Well, there are many reasons:

- Lack of a good story or, in some cases, no story;
- Inability of the actors to act;
- In films meant to educate, the absence of hard science or new and important information;
- Misuse of the format (e.g. oversized images or disregard for proper framing);
- The "vista, vista, vista" phenomenon: lots of pretty pictures but not much else;
- Amateurish or low-budget quality of the film.

And why do many films fall short? The sanctimonious answer is lack of creative vision, but the real answer is money!

LF films are low-budget films! The market is limited to a couple of hundred screens, of which you're lucky to capture even half, which means that making a film for more than $6–7 million is foolhardy. I'm talking about your live-action documentary, commercial, or CG films. In the case of documentaries, often you don't want your budget going above $4 million.

If you're off on a nature photography adventure, keeping the budget this low is feasible, but if you're shooting re-creations of historic events it's a lot tougher. If you're doing a strictly commercial film, the economics generally preclude paying for top caliber writers, directors, or actors. Some well established players in the film community will occasionally lend their talents to a project, but this can hardly be counted on.

But finding enthusiasm for the format is rarely a problem. While at DreamWorks I jumped at the chance to produce the conversion of a segment of ***Antz*** to 3D 15/70 for **Imax**'s ***Cyberworld***. It was from this experience that the top brass at DreamWorks got excited about the possibilities of *Shrek* in 3D LF.

Making an animated feature is definitely not cheap, but repurposing a feature can make financial sense. If commercial theaters are ever going to be successful, *they need commercial product*. And commercial 3D films are few and far between. So we began to figure out what it would take to make *Shrek* into a 3D giant-screen film.

Using the conversion experience on *Antz* as a starting place, we widened the field of view to approximately 80 degrees, whereas the original shots had been anywhere down to about 24 degrees. We found our comfort level for distance to the nearest object in 3D space was about seven feet (two meters), although things could be brought a lot closer if they were moving or flying off the screen. And we chose to remove much of the depth of field, that is, the artificial fuzziness the original animators had given foreground and background objects to simulate the focus effects of real lenses. This allowed the viewer to look wherever he wanted within the frame without any focus issues.

We did not simply blow up the composition of the original 35mm image to fit the 15/70 frame. Rather, we placed this image in the lower center of the LF screen and widened the field of view by creating additional imagery around it to expand to the edge of frame (*see illustration 1*). This makes the real-estate of the new image at least ten times that of the original shot.

The larger image required working at a higher resolution (to be expected), but also required additional landscaping and set dressing, 3D models and textures for areas of frame that were previously painted in 2D, and expansion of background matte paintings. Add to this new animation taking place in the expanded areas of frame and lighting and re-rendering. Throw in editorial adjustments to smooth the pacing for the giant screen, and we were essentially re-making the film. (If you didn't follow all this, suffice it to say that the process *didn't* simply involve putting the original images into a black box and having them come out the other side in 3D.) It took a whole heck of a lot of work!

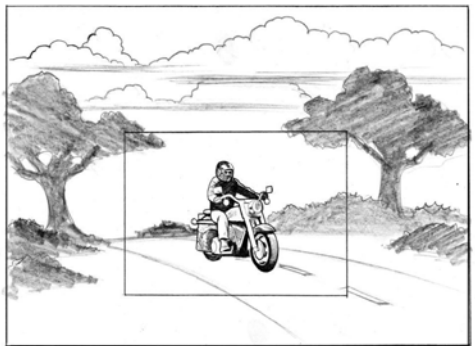
Why go to all of this trouble? Quality of the experience! If you don't place the subject in the center third of the screen and leave the corresponding top third of the screen as throw-away "sky space," you end up with an image that you can't completely take in, that you have to look up at, or that you feel too close to. LF theaters have been designed with a specific image composition in mind (*see illustration 2*). You can stray from this in minor ways, or violate the principle to make a point, but the experience of watching a film properly composed for the giant screen is much more enjoyable than feeling like you have gotten stuck in the front row of a sold-out 35mm theater.

In setting up for *Shrek* we were able to assemble a high-def 3D projection room in which we could review digital dailies and entire sequences of the movie on an 11-foot- (3.3-meter-) wide screen. We affectionately nicknamed this the MiniMax Room. Although we had to sit fairly close to the screen in low deck chairs, we were able to approximate the LF theater 'feel.' We later confirmed this by filming out the same material and watching it in an IMAX theater. We tried many shortcuts and alternate approaches, but found that the above paradigm was the one that worked.

So making the film watchable in 3D, truly immersive, and easy for the eyes over

William Brent for *LFX*.

Illustration 1: The area outside the original 35mm framing requires additional layout, modeling, surfacing, animation, lighting, and new rendering of the entire frame at higher resolution (times 2 for 3D).



William Brent for *LFX*.

Illustration 2: Ideally framed images for the giant screen keep subject low and centered, with peripheral areas meant to immerse the viewer in the scene.

the length of a feature film was attainable, but was going to require substantial labor.

What ultimately allowed us to embark upon this road also ended up being the reason the project was shelved. I was allowed to use studio resources that were not otherwise allocated. But with the amount of work required to convert the show, no financial partner, and the next show finally starting up, we simply ran out of time. Had we had a committed partner, DreamWorks would have spent hard dollars to get the project done.

Even in the best-case scenario, the ratio of potential expenses to possible returns makes the LF business unattractive and uncertain. Institutional films usually rely upon grants or sponsorship monies to insure their financial stability.

Yet it is hard to let go of the lure of the format and its creative potential. The images we completed for *Shrek* were so utterly amazing and immersive that it was like being in those lush environments with the characters.

So why am I telling you all of this? Because no one has yet created the ultimate entertainment experience in the format, and it needs to be done. The limiting factor is the financial model, but I am glad to see some experimentation happening, mainly in varying forms of repurposing. And what of the other folks doing commercial repurposing of product?

Although I have to say that I generally admire the image quality and look of **Disney**'s re-released animated films, I find them hard to watch. Too many things are happening and there is not enough time to look around and take them all in. However, there is enough time to notice that some of the peripheral and background animation has been left incomplete.

But I understand what's going on. The presentation is a function of cost. Up-res and re-output from the original digital files makes for an acceptable LF re-release with a minimum of expense. I just have to say they were not composed for the Imax screen, and even though I don't find the letterboxing objectionable, or even that noticeable (*see illustration 3*), I will definitely continue to sit in the back row so I can take in as much of the image at once as possible.

I think Imax may have something with its DMR (digital re-mastering) process. I flippantly quipped at the **Large Format Cinema Association** conference that DMR must stand for "Damn, More Reruns," but the commercial LF theaters will show whether it works. If given the choice to see a first-run Hollywood movie in 35mm or LF, I would choose the giant screen.

Apollo 13: The IMAX Experience, with the minor exception of some of the effects shots, is phenomenal. A high-resolution overscan of the full aperture 35mm negative was the source material, meaning that we are now seeing material at the top and bottom of the frame that was cropped out for the original "scope" release. The squarer image is positioned at the bottom of the LF screen, with all letterboxing at the top (*see illustration 3*), so compositionally it plays pretty well on the giant screen. Even though it was not made for LF, the drama, acting, and overall caliber of the production draw you in and keep you involved.

In November Disney will release ***Treasure Planet*** simultaneously in 35mm and LF. Will multiplexes carry the film only on their LF screen, or will demand dictate the need for more than one screen? Will theatergoers pay more to see it in the LF theater? And what of the recent announcement that ***Star Wars, Episode II: Attack of the Clones*** is coming soon to a giant-screen theater near you?

The bottom line is that I want to have a truly astounding time in this quality medium of all mediums, and I have yet to experience this. I want to be knocked out like I was when I saw the first *Star Wars*, or *Raiders of The Lost Ark*. And I want it done to me in 3D. I only hope that someone can meet the challenge.

Don MacBain is a producer of large format, animation, live action, and visual effects. He can be reached at DCMcB@earthlink.net

[*Editor's note: DreamWorks announced in late spring of 2000 that a 3D LF edition of Shrek would open in theaters in November 2001, six months after its release in conventional theaters. Imax Corp. was set to distribute, and had reportedly committed $10 million to the project.*

[*After Imax's stock price dropped by 90% that fall, the company announced that it had withdrawn from the deal, reportedly over cost overruns at DreamWorks, and the LF version was canceled. However, MacBain's team continued the work it had begun on the film, although at a slower pace, while another financial partner was sought. The project was finally abandoned in the spring of 2002.*]

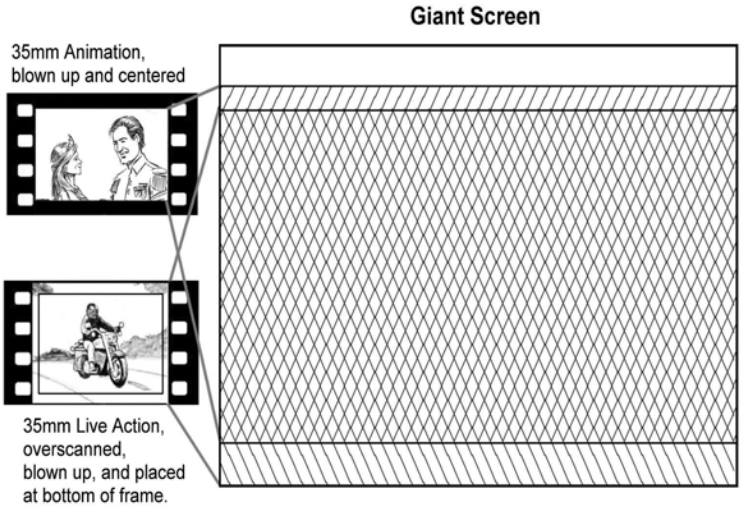


Illustration 3: Current methods of stretching 35mm images don't fill the giant screen, although the letterboxing is not very noticeable.

LFX Completes Five Years of Publishing

*(from **ANNIVERSARY** on page 1)*
full year earlier. On the day before the ISTC conference in Barcelona was to start, I learned that I was going to be laid off by the Smithsonian's National Air and Space Museum, along with 20 others. Thus with virtually no notice I set off for Barcelona at my own expense to begin the process of finding a new job.

Over lunch with **Juan Stoleson** of **HGA** and **Larry O'Reilly** of the **National Museum of Natural History** in a restaurant near the Port Vell IMAX, Larry said (I remember his words verbatim), "One day, someone's going to start a newsletter for this business and make a million dollars. And all I want is 10% for the idea." My eyes lit up, and during the whole flight home I was busy planning out my new media empire.

Then reality set in. Newsletter experts I consulted, on learning that there were probably only 2,000–3,000 people total in the LF industry, told me to forget it. Most newsletters capture 1–2% of their potential audience at most, and are considered a bible if they have 5%. Such a small industry couldn't possibly support even a one-person operation.

So for the next several months I looked around for a regular job, with few leads and little success. Finally, in the summer of 1997, as the Vancouver conference approached, I decided to cast caution to the winds and launch the newsletter. I realized I didn't want to find myself, five years later, stuck in a job I hated, saying, "If only I had started the newsletter."

Fortunately I proved my consultants wrong, building a subscriber base that is now just under 500, far beyond the "bible" level I was told not to expect. I'm immensely grateful that the industry has found the service I provide useful, and deeply honored by the level of respect *LFX* appears to have gained. One may suspect that praise from colleagues is mere flattery, but a newsletter publisher has a rather objective way of measuring sincerity: do they renew their subscriptions? I am happy to be able to report that the level of sincerity in the LF industry (at least with respect to *me*) is quite high.

I must gratefully acknowledge the people who have helped make *LFX* what it is today. Chief among these is my father, **William Hyder**, a retired copy editor for the Baltimore *Sun*. As my associate editor, Dad checks my copy for typos and errors of grammar and style, helping the newsletter achieve a level of quality and consistency I doubt I could have reached on my own. With unfailing patience, he has worked within the sometimes hectic deadlines I have set for myself. But more than this, he has been a wise counselor on the practice of journalism and other substantial issues.

Next is columnist **Marty Shindler**, who has contributed to every issue since Volume 1, Number 2. His friendship, advice, and support on many fronts, to say nothing of the 50 columns he's written (every one of them on time), have been invaluable to the success of the publication.

Greg MacGillivray, **Brett Leonard**, **Frank Marshall**, and **Steve Oedekerk** all stunned me by agreeing to allow *LFX* to use their names in our direct mail letters over the past five years. I suspect quite a few of you would not now be reading these words if you hadn't been impressed by the endorsement of these talented (and generous) filmmakers. They have my sincere thanks.

Dozens of friends and colleagues in the LF world have written articles for the newsletter for no payment other than a free subscription. Although too numerous to mention here, they have kindly lent the weight of their reputations to *LFX*, contributing substantially to our success. I am grateful to every one of them.

Finally, I must thank you, the subscribers and readers of *LF Examiner*. Although I appreciate every one of you, I feel that this is an appropriate place to single out those who have been with me since the very beginning. The 32 subscribers in the box on the left have received every issue we've published, and all but six signed up *before* seeing the first issue. I am extremely grateful to have such loyal readers.

Since starting the newsletter I have had the best job I can imagine, and I feel privileged to have received such acceptance within the LF industry, a business I have loved for 18 years. I look forward to continuing to serve you. Thanks.

~James Hyder
Editor/Publisher

P.S. I didn't give Larry O'Reilly his 10% (I haven't made a million dollars, either), but he does have a free subscription for life.

LFX Subscriber Hall of Fame

These people have subscribed to *LFX* since Volume 1, Number 1.

Todd Bridgford, Virginia Air and Space Center
Bernard Lajoie, Productions Pascal Blais, Inc.
Danielle Castan, SEML du Parc du Futuroscope
Phillip Crabtree, Naval Aviation Museum Foundation
Jeanie Stahl, White Oak Associates, Inc.
Paul Novros, Graphic Films Corporation
Michael Einkörn, Speyerer Veranstaltuns und Messe GmbH und Co. KG
Timothy Knapp, Eastman Kodak Company
Hans Kummer, Wild Child Entertainment, Ltd
George Smith, Odyssium
Christopher Palmer, National Wildlife Productions
Kristian Widmer, Condor Communications AG
Juan Stoleson, Hammel Green & Abrahamson, Inc.
Ted Zimmerman, Gateway Arch
Charlotte Huggins, nWave Pictures
Dugan Rosalini, Rosalini Film Productions, Inc.
Jon Shapiro, Ideal Entertainment
Michael Reynolds, Chabot Space and Science Center
Charlotte Brohi, Houston Museum of Natural Science
Christopher Reyna, Imagica USA, Inc.
Keith MacDonald, Science Place
Robert Fujihara, Ushio America, Inc.
Michael Ogrodowski, Marcus Theatres Corporation
Don MacBain
Library - 6th floor, Academy of Art College
Udo von Karhan, Imax Corporation
John Wickstrom, Museum of Science and Industry
Malcolm Cobley, Malcolm Cobley Associates, Ltd.
Charles Lauria, Liberty Science Center
David Duszynski, Cincinnati Museum Center
Victoria Dinnick, Imax Corporation
Phil Streather, Principal Media Group

Star Wars: Episode II Coming to IMAX Theaters Nov. 1

*(from **STAR WARS** on page 1)*

plex chains indicated they were in discussions with Fox and hinted (but did not confirm) they would take the film. Fourteen other respondents—nine of them institutional—said they would definitely or probably book *Star Wars: Episode II*. The remainder said probably or definitely no, or were ineligible because they were at non-IMAX theaters. Four non-IMAX theaters said they would take it if it were offered to them.

The first terms offered to exhibitors require the film to fill 100% of the theater's schedule for seven weeks, although some morning school shows would apparently be permitted. For a lease fee of 50% of box office, theaters will get a free print and full marketing support.

The seven-week term dovetails closely with Disney's LF re-issue of ***The Lion King*** on Christmas Day. But if Fox holds to the 100% requirement, theaters would have to choose between *Star Wars: Episode II* and Disney's ***Treasure Planet*** (Nov. 27). And theaters with hard contracts for other titles in that period would also be unable to book *Star Wars*. (There were signs as we went to press that the 100% stipulation was already beginning to weaken, possibly as a result of these issues.)

Star Wars: Episode II seems certain to overshadow Imax's holiday 3D release, ***Santa Vs. the Snowman***, set to open on the same day as the space blockbuster. Imax reportedly has arranged for *Santa* to be an exception to whatever exclusivity Fox is requiring, but this courtesy will not be extended to *Treasure Planet*.

Grossing over $300 million since opening in May, *Star Wars: Episode II* is the second film to be digitally remastered with DMR, following ***Apollo 13: The IMAX Experience***, which opened on Sept. 20.

Like *Apollo 13*, *Star Wars: Episode II* runs about 140 minutes, and will therefore be edited to under two hours for its 15/70 release, to fit within the mechanical limits of IMAX platter systems. Unlike *Apollo 13*, which was shot on 35mm film, *Star Wars: Episode II* was captured and edited entirely in the digital realm, which speeds the conversion process, since no scan of the original film is needed. However, it will also be a greater challenge to the DMR system's ability to enhance resolution than *Apollo 13* was. The digital high-def frames of *Star Wars: Episode II* are 1,920 pixels wide by 817 pixels tall, much lower than the minimum resolution normally used in digital LF post-production work. The 35mm film frame is capable of resolving far more detail, and all other things being equal, should provide better results.

Another difference between the two is aspect ratio. Both were originally released in 35mm "scope," a frame whose width is 2.35 times its height. However, *Apollo 13* was captured on full aperture 35mm film, with a ratio of 1.66 (much closer to the 1.33 ratio of 15/70), then cropped top and bottom for widescreen release. For the DMR process, Imax went back to a full frame interneg, which reveals portions of the image not seen before, and requires less magnification of the original picture.

In contrast, *Star Wars: Episode II* was digitally captured in the 2.35 ratio. To expand it to the size and proportions of the 15/70 frame, the image will be cropped on the sides, requiring greater enlargement and loss of some of the original image. The final version will probably have a slightly shorter ratio than *Apollo 13*, perhaps around 1.77. This would mean that on a screen 60 feet tall and 80 feet wide, *Apollo 13* will use about 48 feet of that height, and *Star Wars: Episode II* will use about 45 feet. (For non-Americans: on a screen 20 meters tall and 26.6 meters wide, *Apollo 13* will use about 16 meters of that height, and *Star Wars: Episode II* will use about 15 meters.)

© 2002 LucasFilm Ltd.

Hayden Christensen and Natalie Portman star in Star Wars: Episode II, Attack of the Clones.

800+ Expected for GSTA 2002 in Toronto

*(from **GSTA** on page 1)*
the Films in Progress session, which is not a record, but also reflects a few notable absences. **Disney** will show scenes from ***The Young Black Stallion***, but will have nothing from any of its other future releases, including ***The Lion King***, ***Tarzan***, ***Sacred Planet***, or **James Cameron**'s ***Ghosts of the Abyss***. The last, due out next spring, will apparently have no presence at this, the largest conference of the LF industry, even though 3D video footage from it was presented at the **Jackson Hole Symposium** in Santa Barbara, CA, last month.

As in previous conferences, producers with films in development will have two hours to discuss their projects one-on-one with interested parties at tables set up in one of the conference halls. At least 14 new projects that have not begun shooting will participate.

On Tuesday, Oct. 1, the conference will look back to the earliest days of the LF industry with screenings of the first two 15/70 films, ***Tiger Child*** and ***North of Superior***, and a tribute to some of the pioneers of the LF industry and the GSTA®.

Panel discussion topics will include, "The Pleasures and Pitfalls of Film Production Corporate Partners," "Case Study: Successful Model of a Giant Screen Theater," "Giant Screen Educational Materials: Crucial Element or Costly Charade?" and "Critiquing Giant Screen Films: Thinking about Excellence in Learning."

The technical session will include demonstrations of new production equipment and post-production techniques from Imax Corp., **Imagica USA**, **Consolidated Film Industries**, **Gulliver**, and others.

The Gala Award Ceremony will present the MAC Awards for marketing excellence and the GSTA film and Lifelong Learning awards.

The November issue of *LF Examiner* will feature comprehensive coverage of the conference.

The projection booth of the Ontario Science Center's Omnimax Theater, taken on its opening night in July 1996. Coincidentally, the couple in the center, speaking to the projectionist, are Barbra and Bill Shaw.

New Films

Adrenaline Rush: The Science of Risk	Giant Screen Films
Apollo 13: The IMAX Experience	Imax Corporation
Australia: Land Beyond Time	Houston Museum of Natural Science
Blue Magic	3D Entertainment
Horses: The Story of Equus	Imax Corporation
India: Kingdom of the Tiger	Primesco Communications
Jane Goodall's Wild Chimpanzees	Science Museum of Minnesota
Kilimajaro: To the Roof of Africa	Houston Museum of Natural Science
Legend of the Forest, Special Edition	Aoi Promotion, Inc.
Lewis & Clark: Great Journey West	Destination Cinema
Pulse: A Stomp Odyssey	Giant Screen Films
Santa Vs. the Snowman	Imax Corporation
SkyDance	aGépro Cinema
Space Station	Imax Corporation
Straight Up! Helicopters in Action	SK Films, Inc.
SOS Planet	nWave Pictures
Ultimate X	Buena Vista Pictures Distribution

*(from **NEIHOUSE** on page 7)*
move a bit!

The bridge movement also limited our use of the crane with the remote head. Fortunately we were shooting aerials from a helicopter so we were able to get the high overhead angles from that vantage point. We were only the second film crew to shoot aerials over Manhattan after Sept. 11. Our pilot was the legendary **Al Cerullo** and he did a great job as usual.

The previous morning we had shot aerials of Wild Child swinging a bullroarer (an aboriginal Australian noisemaker) while standing on top of the 60-story building at 101 Park Avenue. It was a Saturday, so we thought no one would be paying much attention. Were we ever wrong. About half way through the shoot the police showed up, having received a call about someone about to jump off the top of the building. They were less than amused to find Keith standing on the brink, tethered in nine ways to Sunday swinging a chunk of wood tied a string!

The rhythms of the world are truly amazing. From the simple beat of an African drum to the cadence of a marching band, rhythm envelops us all, everywhere we go, every day. But *Pulse: A Stomp Odyssey* is about more than just the rhythms—it's about people, their heritage and culture; it's a celebration of humanity.

Pulse: A Stomp Odyssey is being produced by **Giant Screen Films** and **James D. Stern Productions** and will be distributed by Giant Screen Films. It is set to be released in October.

James Neihouse is a veteran LF cinematographer who has worked on more than 30 LF films, including Space Station 3D, India: Kingdom of the Tiger, Bears, *and* Michael Jordan to the Max. *He can be reached at neihouse@1570films.com*

GSTA 2002 Conference Schedule

Subject to change

FP: Famous Players IMAX Theater
OP: Ontario Place Cinesphere
OSC: Ontario Science Center
SH: Sheraton Hotel

If "Group A" or "Group B" is not shown by an event, both groups are to attend the event.

Sunday, September 29

3:30 – 4:30 pm	Finance Committee Meeting	Peel, SH
4:00 – 8:00 pm	New Film Rehearsal (presenters only)	FP
4:30 – 5:30 pm	Executive Committee Meeting	SH
5:30 – 8:00 pm	Awards Sub-Committee Meeting	Le Biftheque, SH
6:00 – 8:00 pm	New Film & Shorts Rehearsal (presenters only)	OP
6:00 – 9:00 pm	New Films Rehearsal (presenters only)	OSC
7:00 – 10:00 pm	Early Registration & Information	2nd Floor Lobby, SH
8:00 – 9:15 pm	Films In Progress Rehearsal (presenters only)	FP
9:15 – 11:00 pm	Technical Session Rehearsal (presenters only)	FP

Monday, September 30

8:00 am - 5:30 pm	Registration & Information	2nd Floor Lobby, SH
7:50 am	Group A, Depart on foot for FP	
8:00 am	Group A, Coffee & muffins	Lobby, FP
8:30 am	Group A, New Films: ***SOS Planet*** (3D), ***Blue Magic*** (3D), ***Santa vs. The Snowman*** (3D)	FP
8:30 am	Group B, On your own	
9:30 am	GSTA Board Meeting	Conference F, SH
11:50 am	Group B, Depart on foot for FP	
12:00 pm	GSTA Committee Members' Lunch	Windsor E & W, SH
12:30 pm	GSTA Committee Meetings	SH
	Associate Members' Committee	Conference A, SH
	Communications, Marketing & Membership Committee	Conference C, SH
	Conference & Awards Committee	Norfolk, SH
	Education, Liaison & Research Committee	Conference G, SH
	Production & Technical Committee	Conference B, SH
12:00 pm	Group B, New Films: ***SOS Planet*** (3D), ***Blue Magic*** (3D), ***Santa vs. The Snowman*** (3D)	FP
2:30 pm	Group A, On your own	
3:15 pm	State of the Giant Screen Industry	FP 35mm Theater
4:30 pm	Technical Session	FP
6:30 pm	First Time Attendee & New Member Welcome Social*	Paramount Club Room, FP
7:15 pm	Buses Depart SH for OSC	
7:30 pm	Opening Reception	OSC
8:00 pm	Group A, New Film Screening: ***India: Kingdom of the Tiger***	OSC
9:00 pm	Group B, New Film Screening: ***India: Kingdom of the Tiger***	OSC
9:30 pm	Early Bus Departs OSC for SH	
11:30 pm	Last Bus Departs OSC for SH	

Tuesday, October 1

8:00 am - 5:00 pm	Registration & Information, SH	2nd Floor Lobby, SH
7:50 am	Group B, Depart on foot for FP	
8:00 am	Group B, Coffee & muffins	Lobby, FP
8:30 am	Group B, Films In Progress	FP
	Lunch - On your own	
11:15 am	Group A, Films In Progress	FP
2:00 pm	The Pleasure and Pitfalls of Film Production Corporate Partners	FP
3:15 pm	Case Study: Successful Model of a Giant Screen Theater	FP
4:30 pm	Buses Depart SH for Ontario Place	
5:00 pm	25th Anniversary Celebration**	OP
	Historical films: ***North of Superior, Tiger Child***	
	Recognition of 25th Anniversary Honorees	
6:30 pm	New Film Screening: ***Adrenaline Rush: The Science of Risk***	OP
7:30 pm	Dinner	Atlantis Pavilions, OP
9:00 pm	New Film Screening: ***Pulse: A Stomp Odyssey***	OP
10:15 pm	Buses Depart OP for SH (for delegates not seeing *Momentum*)	
10:20 pm	Historical film: ***Momentum*** (IMAX HD)	OP

Wednesday, October 2

6:00 am – 12:00 pm	Exhibitors Move-In	SH Hall
8:00 am - 6:00 pm	Registration & Information	2nd Floor Lobby, SH
8:00 am	Theater Members Meeting	Conference B, SH
8:45 am	Associate Members Meeting	Civic Ballroom & Foyer, SH
9:45 am	All Members Meeting	Civic Ballroom & Foyer, SH
10:45 am	Group A, New Film: ***Straight Up! Helicopters In Action***	FP
11:45 am	Group B, New Film: ***Straight Up! Helicopters In Action***	FP
1:00 pm - 7:00 pm	GSTA 2002 Trade Show	SH Hall
1:00 pm	Lunch and Host Bar	SH Hall
3:00 pm	Consumer Research Work Team Meeting	Huron, SH
5:30 pm	Trade Show Prizes	SH Hall
6:00 pm	Films In Development	Vide Foyer, SH
8:00 pm	Group A, New Film: ***Apollo 13: The IMAX Experience***	FP
10:15 pm	Group B, New Film: ***Apollo 13: The IMAX Experience***	FP

Thursday, October 3

8:00 am - 5:00 pm	Registration & Information	2nd Floor Lobby, SH
7:45 am	Buses Depart for OSC	
8:00 am	New Film & Shorts Rehearsal (presenters only)	FP
8:30 am	Coffee & muffins OSC	
9:00 am	Group B, New Films: ***Australia: Land Beyond Time; Kilimanjaro: To the Roof of Africa; Jane Goodall's Wild Chimpanzees***	OSC
9:00 am	Group A, Giant Screen Educational Materials: Crucial Element or Costly Charade?	Imperial Oil Auditorium, OSC
10:15 am	Group A, Critiquing Giant Screen Films: Thinking About Excellence in Learning	Imperial Oil Auditorium, OSC
11:30 am	Group A, Don Valley Wetlands Walk***	OSC Valley
12:00 pm	Lunch - On your own	OSC Bistro or Valley Restaurant
12:00 pm	Board of Directors Meeting	Boardroom, OSC
1:45 pm	Group A, New Films: ***Australia: Land Beyond Time; Kilimanjaro: To the Roof of Africa; Jane Goodall's Wild Chimpanzees***	OSC
1:45 pm	Group B, Giant Screen Educational Materials: Crucial Element or Costly Charade?	Imperial Oil Auditorium, OSC
3:00 pm	Group B, Critiquing Giant Screen Films: Thinking About Excellence in Learning	Imperial Oil Auditorium, OSC
4:15 pm	Group B, Don Valley Wetlands Walk***	OSC
4:45 pm	Buses Depart OSC for SH	
7:00 pm	GSTA Achievement Awards Reception	Grand Ballroom Foyer, SH
7:30 pm	GSTA Achievement Awards Dinner and Program	Grand Ballroom, SH
10:00 pm	GSTA Achievement Awards Afterglow	Grand Ballroom Foyer, SH

Friday, October 4

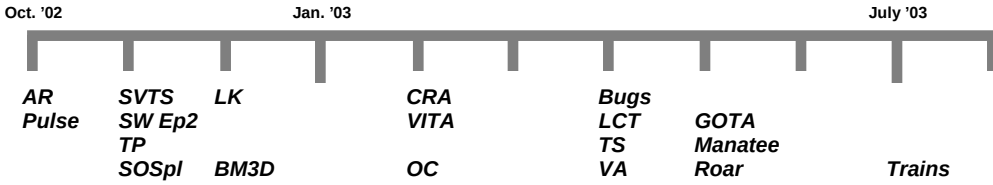
8:00 am - 3:00 pm	Registration & Information	2nd Floor Lobby, SH
8:00 am	Developing Members Workshop****	Civic Ballroom & Foyer, SH
8:05 am	Depart on foot for FP	
8:15 am	Coffee & muffins	Lobby, FP
9:00 am	New Films: ***Lewis & Clark: Great Journey West; Horses: Story of Equus; IMAX Space Station (3D); SkyDance; Legend of the Forest: Special Edition***	FP
	Shorts: ***In Five Minutes, The Feature; The Trip; One Night in My Dreams…; Kansas City Presents; Celebrate Detroit; The Explorer's Club*** FP	
	New Film: ***Ultimate X***	FP

* People with a "First Timer" or "New Member" ribbon may attend this event.

** Doors will be closed when all seats are full. Please join the dinner if the theater is full when you arrive.

*** Complimentary Tour: You must have reserved your space when picking up your registration materials at the Registration & Information desk.

**** You must have pre-registered for this event.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. Release: Nov. 1, 2002.

– Film is complete and will be screened at GSTA conference.

Star Wars: Episode II, The IMAX Experience*

LucasFilm; distributor: Twentieth Century Fox; director, writer, executive producer: George Lucas; score: John Williams; producer: Rick McCallum. Cast: Ewan McGregor, Natalie Portman, Hayden Christensen, Christopher Lee, Samuel L. Jackson. Release: Nov. 1, 2002.

– **Digitally originated film is being processed with Imax DMR.**

Treasure Planet

Walt Disney Feature Animation; distributor: Buena Vista; directors: John Musker, Ron Clements; script: Barry Johnson; score: James Newton Howard; producer: Roy Conli; Cast: Voices of Joseph Gordon-Levitt, Emma Thompson, David Hyde Pierce, Martin Short. LF version producer: Don Hahn. Release: Nov. 27, 2002.

SOS Planet

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. Narrator: Walter Cronkite. 3D. Release: November 2002 (Europe, Australia), February 2003 (North America).

– Film is complete and will be screened at GSTA conference.

Blue Magic 3D

3D Entertainment; distributor: 3D Entertainment; director: Jean-Jacques Mantello; director of photography: Gavin McKinney; script: Francois Mantello; score: Christophe Jacquelin; Science Advisor: Dr. Mark Spalding; producer: Francois Mantello. 3D. Release: Late 2002.

– Film is complete and will be premiered at GSTA conference.

The Lion King

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Voices of Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version: producer: Don Hahn. Release: Dec. 25, 2002.

– The original film is being digitally enhanced for LF screens.

Our Country (wt)

Gaylord Entertainment; distributor: tba; directors: Steven Goldmann, Keith Melton; directors of photography: Rodney Taylor, Stephen Douglas Smith; script: Tom Neff; music producer: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan; Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: early 2003.

– July: filmed in New York City for new end sequence.
– Rough cut has been completed.

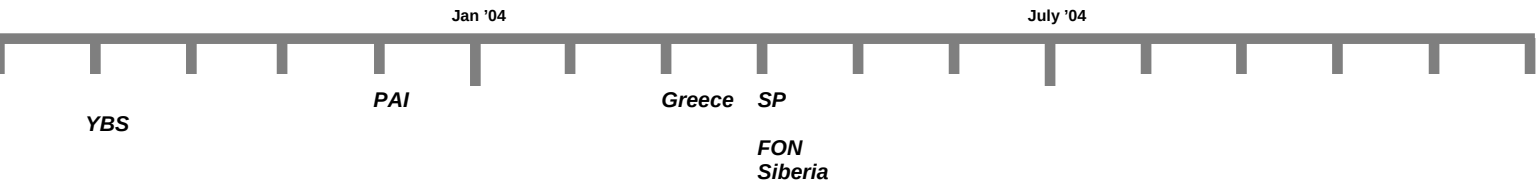
Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

– Principal photography is complete.
– Rough cut screenings have been tested and

Rigaud Production's Trains *has begun shooting.*

Rigaud Production



the film is being refined based on those tests.

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: February 2003.

– Underwater photography is complete, but additional topside shooting will be done this fall in Spain.
– Editing is in progress.

Bugs!

Principal Media Group; distributor: SK Films; director: Mike Slee; cinematographers: Peter Parks, Sean Phillips; producers: Phil Streather, Alex Ferguson; executive producers: Jonathan Barker, Peter Fudakowski, Simon Relph . Release: April 2003.

– August–September: shot in studio in Oxford, England.

A Land Called Texas *(wt)*

Texas State History Museum Foundation; distributor: tba; director: Al Reinert; director of photography: Sean Phillips; producer: Susan Vogelfang; executive producer: GSD&M. Release: April 2003.

– Additional filming planned for the fall.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen. Release: April 2003.

– August–September: Filmed host Tim Allen in Los Angeles and scenics outside Calgary, Canada.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: April 2003.

– Picture is locked.
– Sound recording is under way.
– Post-production delays have pushed back premiere.

Ghosts of the Abyss

EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Spring 2003.

– Editing is under way.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Spring 2003.

– Filmed manatees at a research facility in 35mm last summer.
– Additional LF shooting set for winter.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.

– Picture is locked.
– Editing sound.

Trains*

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin ; producer: Dominique Rigaud. Release: Summer 2003.

– Summer: Began filming in France and Switzerland.
– December 2002–March 2003: Will film in USA, Canada, Peru, Great Britain, Italy, South Africa, India, China, and Japan.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; director of photography: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Fall 2003.

– Principal photography is complete. Editing is in progress.

Passage Across India* (wt)

Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF. Release: December 2003.

The story of the construction of India's most famous monument, the Taj Mahal

– Shooting began in India last summer.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; producers: Greg MacGillivray, Alec Lorimore. Release: March 2004.

– Shooting will resume in spring 2003.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; director of photography: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

– October: Filming in Borneo.
– November: Thailand.

Forces of Nature: Natural Disasters

National Geographic*/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros;* ***executive producer: Lisa Truitt. Release: spring 2004.***

– Editing has begun.

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; director of photography: Rodney Taylor. Release: Spring 2004.

– October: Filming in Irkutsk, the Amur Valley, the Altai Mountains, and on the Pacific Ocean.

Premiering This Month

Adrenaline Rush: The Science of Risk

"***Adrenaline Rush: The Science of Risk*** takes large-format audiences on a breath-taking journey from extraordinary heights, featuring spectacular footage of extreme skydiving and focusing on both the biology of risk-taking and the physics that make human flight possible.

"The film will explore the nature of risk-taking, investigating what makes individuals more or less likely to participate in extreme sports such as skydiving and base-jumping. Additionally, the film will discuss risk-taking in a broader and more applicable manner, from entrepreneurship to interpersonal relationships.

"The film also features a dramatic experiment, led by scientist and skydiver **Adrian Nicholas** and a team of Oxford scientists, in which a modern re-creation of Leonardo da Vinci's first-ever parachute design is put to the ultimate test of flight.

"*Adrenaline Rush* will deliver audiences a soaring experience and a taste for the charge that inspires skydivers. As da Vinci wrote five centuries ago, 'Once you have tasted flight you will walk the Earth with your eyes skyward. For there you have been and there you long to return.'"

Adrenaline Rush was produced by **Sky High Entertainment**. It is distributed by **Giant Screen Films**.

BASE jumping in Norway for Adrenaline Rush: The Science of Risk.

Pulse: A Stomp Odyssey

"***Pulse: A Stomp Odyssey*** is a rhythmic voyage of discovery around the world of percussion. From the Kodo drummers of Japan to the Timbalada drummers of Brazil, from the bellringers of Notre Dame to the delicate finger cymbal players of Thailand, the creators and performers of *Stomp* guide us through a captivating musical atlas of the world.

"Each stopover on this journey casts its players against a dramatic landscape. *Pulse: A Stomp Odyssey*, in turn, helps us connect the exotic with the everyday. By linking ethnic traditions with everyday sounds and actions, the performances bridge the gap between the spectators in the large-format theaters and the players in their spectacular locations.

"**Luke Cresswell** and **Steve McNicholas**, the creators of *Stomp*, are the directors of the film. They will harness skills refined both in the stage show *Stomp* and in the production of their Oscar- and Emmy-nominated films to create a vivid celebration of global rhythms, reveling in the wealth of spectacular sounds and sights from around the world."

Produced by **James D. Stern Productions**, **Leve Productions**, Giant Screen Films, and **Walden Media**. Distributed by Giant Screen Films. Release: May 2002

(*See James Neihouse's article about filming* Pulse: A Stomp Odyssey *on page 6.)*

Sky High Entertainment

*(from **SHAW** on page 3)*

elegance. His kindness and generosity remain an example of the best of humanity."

Filmmaker **Ben Shedd**: "Visiting with Bill was visiting with a brilliant mind, and he would often look off into the distance while explaining something, deeply focused on working out the mechanics and the artfulness of his ideas."

Former Imax executive **Paul Fraser**: "Bill had an uncanny ability—a gift really—to be able to patiently explain the most complex technical concepts in a way that was totally understandable to the lay person. He was accessible, compassionate, and just plain full of common sense."

Filmmaker **Bayley Silleck**: "Without Bill, there would be no LF industry today. He was a rare bird in films—a technological genius with genuine humility."

Gord Harris: "He was my boss and mentor at Imax, and inspired and taught our whole generation of technical people in Oakville and Mississauga about meeting challenges, being persistent and keeping the human needs of the viewers and customers first."

Robert Kerr: "Bill was largely responsible for the development and passing of corporate policy as it related to the 'stakeholders of Imax' [employees, shareholders, customers, and the community]. The policies were not just platitudinous statements to be tucked away and forgotten. He was very insistent that they be practical guiding principles that were to be applied on a continuing basis. And I think that was largely the reason that Imax had the reputation it did back in those days, with its customers and its employees.

"In the final 20 months up to sale of the company [in 1994], Bill and I functioned as a team, me as the CEO and Bill as the COO. Bill's approach to management was the same as his approach to engineering: make sure you fully understand the problem before you begin to work on the solution...."

THE *LF EXAMINER* INDEX

September 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. This issue went to press earlier than usual, and therefore the list does not include data for the full month. Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
9/5/2002	SpaceSta	791,646	22,846,066	237,076	5,002,582	27,848,648	21	60	23	83
	UX	85,059	4,069,420	0	83,090	4,152,510	17	31	0	31
	HaunCast	81,234	4,682,509	163,777	7,194,516	11,877,025	79	4	6	10
	SAA	67,828	13,364,868	48,288	3,363,572	16,728,441	82	10	8	18
	Trex	64,665	41,449,110	76,424	29,437,810	70,886,920	199	2	11	13
	CDS	55,801	13,925,394	41,868	11,125,396	25,053,790	141	8	8	16
	TR	27,912	18,174,856	0	12,403,639	30,582,979	262	5	0	5
	E3D	26,489	6,429,814	225,878	27,284,698	33,714,512	184	3	16	19
	CTPA	19,391	2,833,730	25,932	1,910,556	4,744,286	65	5	6	11
	Galapago	17,931	13,686,516	20,897	4,901,721	18,588,236	147	4	3	7
	BATB	13,323	25,438,899	0	4,651,128	30,094,550	35	6	0	6
	AlienAdv	12,506	4,164,065	88,348	8,428,781	12,592,846	159	3	12	15
	Extreme	11,560	12,264,476	8,298	12,670,453	24,934,929	182	4	9	13
	ATSOT	8,322	15,890,162	4,764	19,993,822	35,883,302	350	2	2	4
	MTA	1,616	2,265,672	0	463,174	2,728,846	192	1	0	1
	WOC	1,190	15,049,068	2,031	19,170,433	34,219,501	379	1	1	2
	Cyberwor	0	11,242,734	55,399	9,817,981	21,060,715	100	0	13	13
9/12/2002	SpaceSta	516,760	23,273,115	226,198	5,213,683	28,486,797	22	59	23	82
	HaunCast	90,315	4,772,824	164,069	7,358,585	12,131,409	80	4	6	10
	Trex	47,171	41,493,143	52,948	29,559,395	71,052,539	200	2	14	16
	CDS	32,649	13,959,236	32,956	11,166,011	25,125,247	142	8	8	16
	UX	32,298	4,101,718	0	83,090	4,184,808	18	29	0	29
	E3D	27,537	6,457,351	225,994	27,510,692	33,968,043	185	3	16	19
	SAA	24,464	13,389,332	24,451	3,388,023	16,777,356	83	10	8	18
	TR	17,032	18,196,306	0	12,403,639	30,604,429	263	5	0	5
	AlienAdv	12,959	4,177,024	88,470	8,514,251	12,691,275	160	3	12	15
	Galapago	12,794	13,698,640	8,273	4,908,348	18,606,988	148	4	3	7
	Extreme	8,411	12,272,887	8,027	12,678,480	24,951,367	183	4	9	13
	CTPA	7,708	2,841,134	19,477	1,927,556	4,768,690	66	5	6	11
	BATB	6,174	25,445,069	0	4,651,128	30,107,873	36	5	0	5
	ATSOT	4,077	15,895,704	51,836	20,045,268	35,940,972	351	2	2	4
	MTA	1,235	2,266,983	0	463,174	2,730,157	193	1	0	1
	WOC	340	15,049,390	5,359	19,177,725	34,227,115	380	1	1	2
	Cyberwor	0	11,242,734	23,985	9,840,350	21,083,084	101	0	13	13
9/19/2002	HaunCast	35,030	4,807,854	95,951	7,454,536	12,262,390	81	3	6	9
	E3D	32,200	3,489,551	174,736	27,685,428	31,174,979	186	4	16	20
	CDS	27,095	13,978,404	32,886	11,200,895	25,179,299	143	8	8	16
	SAA	21,834	13,411,167	24,850	3,412,873	16,824,040	84	10	8	18
	TR	18,519	18,218,399	0	12,403,639	30,626,522	264	5	0	5
	Extreme	7,228	12,280,114	5,903	12,684,383	24,964,497	184	4	8	12
	ATSOT	5,849	15,901,553	22,711	20,067,979	35,969,532	352	2	2	4
	AlienAdv	5,732	4,182,756	84,436	8,601,687	12,784,443	161	3	12	15
	MTA	1,394	2,268,377	0	463,174	2,731,667	194	1	0	1
	WOC	488	15,049,878	983	1,917,626	34,226,144	381	1	1	2

Bookings: Octomber 2002 by Film

673 bookings of 93 films in 252 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	**Brisbane WBS**	**2/20/02**	**10/30/02**
	Grand Rapids JLT	2/02	11/15/02
	Katovise IT	**7/5/02**	**1/4/04**
	Krakow IT	12/15/01	6/11/03
	Montpellier Gau	**6/13/01**	**12/31/02**
	Pittsburgh CSC	6/28/02	12/19/02
	Sandton ISA	2/02	2/28/03
	Stockholm	3/1/00	12/31/02
Africa	**Los Angeles CSC**	**9/6/02**	**10/18/02**
	San Jose	**10/4/02**	**10/9/02**
	Sioux Falls	9/28/02	1/23/03
AIWC	**Oklahoma City**	**6/7/02**	**3/31/03**
	Raleigh Exp	5/31/02	1/5/03
	San Jose	**10/3/02**	**11/27/02**
	Sandton ISA	2/02	9/9/03
	Shakopee	5/1/02	10/1/02
	Sudbury	9/4/01	10/7/02
	Taejon Earth	**4/1/02**	**3/31/03**
AJ	**San Diego RHF**	**10/5/01**	**6/30/03**
	San Jose	**10/4/02**	**10/9/02**
	Shreveport	3/17/02	11/1/02
Alamo	San Antonio 2D		
Alaska	Branson	5/1/99	12/31/02
	Los Angeles CSC	**9/6/02**	**10/18/02**
	San Antonio 2D	6/7/02	12/31/02
ALBT	Atlanta FMNH	6/14/02	11/30/02
	Boston MOS	6/14/02	11/7/02
	Fort Worth	**9/27/02**	**3/31/03**
	Hampton	7/1/02	1/1/03
	Houston MNS	**8/2/02**	**12/31/02**
	Jersey City	5/18/02	2/28/03
	Kansas City Zoo	7/5/02	12/31/02
	Stockholm	**9/20/02**	**9/20/03**
	Tampa MOSI	6/28/02	12/31/02
	Toronto OP	5/18/02	11/30/03
AlienAdv	Berlin CS	3/1/00	
	Col Springs Cmk	6/21/02	10/31/02
	Kuala Lumpur NP	**6/1/02**	**5/30/03**
	Melbourne WBS	3/14/02	3/31/03
	Pitea	12/25/01	12/25/02
	Singapore DC	5/1/02	4/30/03
	Sydney WBS	8/28/01	12/31/02
	Taipei AM	**6/16/02**	**6/15/03**
	Wuerzburg	**8/9/02**	**12/31/02**
AllAcces	Cape Town ISA	10/1/01	2/28/03
Amazon	Espinho	8/1/02	8/10/03
Antarc	Cathedral City	6/28/02	12/28/02
	Oakland	1/1/01	3/30/03
Apollo13	**Buford Reg**	**9/20/02**	
	Chicago Loe	**9/20/02**	**12/2/02**
	Dallas Cmk	**9/20/02**	**3/19/03**
	Dearborn	**9/20/02**	**3/20/03**
	Dublin Reg	**9/20/02**	
	Edmonton FP	**9/20/02**	**12/31/02**
	Hampton	**9/20/02**	**3/16/03**
	Huntsville	**9/20/02**	
	KSC 1	**9/20/02**	**12/31/04**
	Los Angeles Loe	**9/20/02**	**12/2/02**
	Los Angeles NA	**9/20/02**	**12/2/02**
	Natick JF	**9/20/02**	**3/20/03**
	New Orleans	**9/20/02**	**3/20/03**
	New York Loe	**9/20/02**	**12/2/02**
	Providence Imx	**9/20/02**	
	Sacramento Imx	**9/20/02**	
	San Antonio 2D	**9/20/02**	**2/16/03**
	San Francisco Loe	**9/20/02**	**12/2/02**
	Seattle PSC 1	**9/20/02**	**8/16/03**
	Tempe Imx	**9/20/02**	
	Toronto FP	**9/20/02**	**12/31/02**
	Washington NASM	**10/25/02**	
	West Nyack Imx	**9/20/02**	
ATSOT	**Col Springs Cmk**	**7/26/01**	**11/30/02**
	Goteborg	10/2/01	10/04
	Krakow IT	**4/26/02**	**12/31/02**
	Nuremburg	12/22/01	12/31/02
BATB	Las Palmas	1/1/02	10/02
Bears	**Apple Valley Imx**	**3/1/02**	
	Calgary SC	**7/28/01**	**8/1/03**
	Cincinnati	6/6/02	10/11/02
	Fort Worth	**10/26/01**	
	Greenwood Village	**8/31/02**	**8/31/03**
	London ONT	9/16/02	3/16/03
	Mexico City Pap	3/1/02	11/1/02
	New York AMNH	6/24/02	12/31/02
	Norwalk	6/14/02	10/3/02
	Saint Louis SC	9/3/02	1/03
	Tijuana	**5/22/02**	**10/1/02**
	Vancouver SW	6/29/02	6/03
	Yellowstone	6/1/02	6/1/03
Beavers	Calgary SC	2/15/00	
BP	Belfast She	11/29/01	12/31/02
	Bochum IM	9/1/01	3/1/03
	Cincinnati	1/1/01	12/31/02
	Glasgow	**10/5/00**	**1/31/03**
	Lucerne	5/1/00	
	Nuremburg	11/28/01	11/27/02
	San Jose	**10/3/02**	**5/3/03**
	Sandton ISA	2/02	2/28/03
	Taranto	6/22/02	6/21/03
	Valencia Spn	**9/1/01**	**7/30/03**
CDS	Atlanta FMNH	8/1/02	10/31/02
	Barcelona	**5/4/01**	**12/31/02**
	Berlin CS	1/21/00	12/31/02
	Boston NEA	**9/26/02**	**1/26/03**
	Dublin Reg	**9/23/02**	**12/31/02**
	Fort Lauderdale	**10/5/02**	**9/30/03**
	Halifax	8/16/02	1/2/03
	Kansas City Sci	7/4/02	12/31/02
	Madrid	10/24/01	
	Melbourne WBS	**2/18/02**	**12/31/02**
	Munich	**1/17/02**	**12/31/02**
	Paris Geo	2/5/02	1/31/03
	Sydney WBS	**12/24/99**	**12/31/02**
	Toronto OSC	**6/23/01**	**11/30/02**
	Tulsa Cmk	**6/28/02**	**12/31/02**
	Warsaw IT	**2/22/02**	**12/31/02**
ChanJian	Nagasaki SM	10/1/02	3/31/03
Closed	**Lehi**	**9/17/02**	**10/22/02**
	San Jose	**9/3/02**	**10/3/02**
CTPA	Apple Valley Imx	6/28/02	
	Barcelona	11/26/01	11/27/02
	Cape Town ISA	**9/21/01**	**2/28/03**
	Detroit	7/1/02	12/02
	Hague	**12/20/01**	
	Kaohsiung	1/9/02	11/8/02
	Madrid	3/15/02	2/28/03
	Osaka Sun	**10/1/02**	**12/31/02**
	Paris Geo	4/3/02	4/2/03
	Poitiers Imax	2/1/02	1/31/03
	Quebec	2/8/02	10/22/02
	Saint Augustine	6/28/02	12/31/02
	Shanghai Dome	12/18/01	12/17/02
	Sydney WBS	3/14/02	3/04
	Syracuse	**10/1/02**	**2/28/03**
	Yokohama SC	3/23/02	3/22/03
CV	Alexandria	3/1/02	2/28/03
	Goteborg	2/2/02	1/31/03
	Grand Rapids JLT	2/02	11/17/02
	Pitea	4/6/02	4/10/03
	Vantaa	9/1/02	8/31/03
	Washington NASM	8/8/96	
Cyberwor	Amneville Gau	6/1/02	5/31/03
	Berlin CS	11/16/00	
	Bournemouth She	3/22/02	3/21/03
	Brisbane WBS	**12/13/01**	**10/30/02**
	Glasgow	**10/1/02**	**3/31/03**
	Kuwait City	12/25/00	12/24/02
	Malta	9/1/02	8/31/03
	Montpellier Gau	1/1/01	12/03
	Poitiers Imax 3D	2/1/01	1/06
	Taichung NMNS	1/1/02	12/31/02
DIA	Berlin CS	8/10/00	
	Bochum IM	2/1/02	1/31/03
DIS	Cincinnati	1/1/01	12/31/02
	Huntsville	5/1/01	4/04
	Puebla	9/15/02	3/14/03
	Saint Augustine	8/31/02	12/31/02
	Villahermosa	**9/15/02**	**3/15/03**
Dolphins	Albuquerque	10/1/02	3/30/03
	Apple Valley Imx	**8/2/02**	
	Barcelona	10/15/00	
	Birmingham UK	8/16/02	1/15/03
	Columbus COSI	**9/3/02**	**10/10/02**
	Dayton	6/1/02	7/30/03
	Garza Garcia	5/6/02	12/31/02
	Hong Kong	**10/1/02**	**3/31/03**
	Laie	5/1/01	4/04
	Munich	**9/30/02**	**3/31/03**

Film	Theater	Open	Close
	Nuremburg	**8/15/02**	**8/14/03**
	Seattle Dome	5/25/02	5/24/03
	Stockholm	11/24/00	
	Warsaw IT	**10/31/02**	**5/31/03**
E3D	Belfast She	8/1/02	12/31/02
	Chiba City	7/10/02	3/31/03
	London SM	**7/20/02**	**1/31/03**
	Madrid	10/26/00	
	Malta	3/02	
	Munich	**1/15/01**	**6/30/03**
	Natick JF	7/1/02	12/31/02
	Nuremburg	**8/15/02**	**3/31/03**
	Providence Imx	**8/21/02**	**10/31/02**
	Vienna LFC	6/7/02	12/31/02
E3Dcc	**Bogota**	**12/6/01**	**12/6/02**
	Calgary SC	**12/26/00**	**6/30/03**
	Copenhagen	**12/1/00**	**12/31/02**
	Karlshamn	**6/25/01**	**2/25/03**
	Stockholm	**5/5/00**	**6/30/03**
	Syracuse	**9/14/02**	**1/31/03**
EMSH	Castle Rock	3/92	
Everest	**Austin**	**10/19/02**	**4/25/03**
	Belfast She	11/29/01	1/28/03
	Bochum IM	11/1/01	10/31/02
	Glasgow	4/15/02	4/14/03
	Krakow IT	2/15/02	10/21/02
	Mumbai	4/5/02	5/4/03
	Nuremburg	**11/28/01**	**12/15/02**
	Penrith	10/1/01	9/30/03
	Pitea	9/20/02	9/15/03
	Washington NMNH	10/11/01	10/10/02
Extreme	**Berlin Disc**	**5/2/00**	**12/31/02**
	Bournemouth She	**7/26/02**	**12/31/02**
	Dallas SP	5/25/02	10/25/02
	Hague	**10/11/01**	**12/31/02**
	Hartford Crn	**8/2/02**	**12/31/02**
	Louisville	**3/16/02**	**10/4/02**
	Malta	12/6/00	
	Manchester UCI	**7/19/02**	**10/31/02**
	Menlyn ISA	6/22/01	3/22/03
	Munich	4/12/99	12/31/02
	Nuremburg	12/22/01	12/22/02
	Seattle Dome	5/24/02	5/24/03
	Speyer Imax	2/8/02	12/31/02
FOK	Kuwait City	4/17/00	4/16/03
FOTA	Taipei MCRC	1/02	12/02
Galapago	**Bangkok**	**3/1/02**	**12/31/03**
	Fort Lauderdale	10/5/01	10/4/02
	Halifax	6/14/02	6/13/03
	Harrisburg	3/9/02	10/31/02
	Quebec	**10/11/02**	**10/10/03**
	Warsaw IT	**7/12/02**	
	Washington NMNH	10/27/99	
GC	**Beijing**	**9/1/02**	**1/31/03**
	Berlin Disc	**4/1/02**	**3/31/03**
	Menlyn ISA	4/1/02	10/31/02
	Munich	4/2/01	12/31/02
	Nuremburg	11/28/01	11/29/02
	Ontario Reg	**9/13/02**	**9/12/03**
	Tempe Imx	**8/9/02**	**11/30/02**
	Wuerzburg	7/1/01	12/31/02
GF	Sudbury	1/00	12/02
GN	Vienna LFC	6/7/02	12/31/02
HaunCast	**Amneville Gau**	**10/30/01**	**6/30/03**
	Bangkok	**2/8/02**	**2/28/03**
	Barcelona	5/7/02	5/7/03
	Berlin CS	**5/1/02**	**12/31/02**
	Berlin Disc	4/5/01	12/31/02
	Bochum IM	11/8/01	11/30/02
	Bradford	1/1/02	10/31/02
	Brisbane WBS	**9/13/01**	**10/30/02**
	Bristol	**8/25/01**	**10/31/03**
	Charleston SC	**10/1/02**	**11/9/02**
	Duluth	**10/11/02**	**11/30/02**
	Galveston	9/9/01	10/31/02
	Kansas City Sci	**9/27/02**	**2/8/03**
	Las Vegas Imx	3/12/02	10/31/02
	Lehi	**10/22/02**	**11/30/03**
	London BFI	**12/1/01**	**8/30/03**
	Madrid	6/12/02	6/30/03
	Manchester UCI	**9/1/02**	**3/31/03**
	Myrtle Beach	2/02	12/31/02
	New Orleans	**8/1/02**	**12/31/02**
	San Antonio 3D	6/7/02	12/31/02
	Sydney WBS	**9/20/01**	**8/31/03**
	Washington NASM	**9/27/02**	**11/9/02**
HB	Aguascalientes	5/23/02	5/31/03
	Baltimore	3/02	10/31/03
	Barcelona	5/7/02	5/7/03
	Berlin Disc	11/30/01	12/31/02
	Birmingham UK	9/29/01	
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Brussels	5/1/02	
	Charlotte	2/2/02	2/28/03
	Col Springs Cmk	**9/1/02**	**12/31/02**
	Copenhagen	1/18/02	12/31/02
	Denver MNS	**9/1/02**	
	Dwingeloo	**4/27/02**	
	Glasgow	10/11/01	9/1/03
	Grand Rapids JLT	**8/30/02**	
	Hague	10/10/01	
	Hastings	9/10/02	3/10/03
	Hull	4/1/02	10/31/02
	Jersey City	10/12/01	10/02
	La Coruna	**10/4/02**	**12/31/03**
	London SM	10/11/01	10/31/03
	Louisville	**1/5/02**	
	Lucerne	**9/29/02**	**10/20/02**
	Munich	4/18/02	4/30/03
	Niagara	7/1/02	2/28/03
	Nuremburg	7/4/02	1/31/03
	Oakland	8/30/02	2/28/03
	Phoenix	8/1/02	8/1/03
	Pittsburgh CSC	10/18/02	
	Providence Imx	8/27/02	12/31/02
	Regina	4/19/02	10/20/02
	Roanoke	**10/1/02**	**5/31/03**
	San Diego RHF	3/8/02	11/02
	Singapore SC	5/20/02	10/31/02
	Speyer Imax	6/6/02	12/31/02
	Stockholm	11/30/01	
	Sydney WBS	**7/22/02**	**2/28/03**
	Taichung NMNS	7/1/02	7/31/03
	Taipei AM	5/1/02	5/10/03
	Tijuana	8/17/02	8/31/03
	Toronto OSC	10/12/01	10/12/02
	Vancouver Imx	**10/11/02**	**12/31/02**
	Vienna LFC	6/7/02	12/31/02
	Wuerzburg	**9/27/02**	**2/28/03**
HCBTD	San Simeon	8/17/96	
HH	**Berlin Disc**	**4/1/02**	**3/31/03**
	Honolulu Con	**5/1/00**	**6/30/03**
Horses	**Melbourne WBS**	**9/12/02**	
	Sacramento Imx	**8/2/02**	**2/1/03**
	Sydney WBS	**9/12/02**	
	West Nyack Imx	**8/9/02**	**2/8/03**
	Winnipeg	**7/15/02**	**1/14/03**
India	Hull	7/1/02	1/1/03
	London BFI	**9/14/02**	**9/14/03**
	Myrtle Beach	6/15/02	6/15/03
	Orlando SC	6/15/02	12/15/02
	Taipei MCRC	7/1/02	
IOTS	Bochum IM	8/1/02	7/31/04
	Toronto OSC	1/8/01	
	Townsville	**7/19/02**	**7/18/03**
ITD	Baltimore	3/02	10/5/02
	Boston NEA	12/6/01	
	Calgary FP	**5/31/02**	**5/30/03**
	Charleston SC	11/20/00	12/31/02
	Chattanooga	5/3/96	5/3/03
	Glasgow	3/1/02	2/28/03
	Katovise IT	**7/5/02**	**7/4/03**
	Krakow IT	12/15/01	12/14/02
	Kuwait City	12/25/00	12/24/02
	Manchester UCI	**10/1/02**	**9/30/03**
	Sinsheim	5/98	
	Vienna LFC	6/7/02	6/6/03
JGWC	Calgary SC	10/02	10/03
	Columbus COSI	10/1/02	3/03
	Jersey City	10/02	
	Raleigh Exp	10/4/02	5/29/03
	Sudbury	**5/7/02**	
	Toronto OSC	5/10/02	
	Victoria	9/20/02	
JIAC	Barcelona	11/1/01	
	Columbus COSI	**9/3/02**	**10/10/02**
	Copenhagen	1/18/01	12/31/02
	Davenport	**3/16/02**	**11/15/02**
	Denver MNS	**6/7/02**	**3/9/03**
	Hastings	6/10/02	12/9/02
	Karlshamn	6/15/02	9/10/03
	Melbourne WBS	8/1/02	1/1/03
	Memphis Pink	3/2/02	11/15/02
	Puebla	**8/1/02**	**1/31/03**
	Saint Augustine	7/15/02	12/31/02
	Seoul	**6/15/02**	**12/15/02**
	Stockholm	3/1/02	3/7/03
	Sudbury	10/1/02	5/31/03
	Virginia Beach	**9/1/01**	**3/1/03**
Kilimanj	Boston MOS	3/15/02	
	Denver MNS	3/8/02	10/3/02
	Kansas City Zoo	3/30/02	12/31/02
	Milwaukee	7/26/02	12/31/02
	New York AMNH	6/24/02	12/31/02
	Omaha	7/02	
	Singapore SC	7/1/02	12/31/02
	Vancouver Imx	6/22/02	12/31/02
L&C	**Atlanta FMNH**	**9/16/02**	**3/15/03**
	Boston MOS	**9/28/02**	**6/30/03**
	Branson	5/3/02	4/30/03
	Dearborn	5/1/02	12/31/02
	Irvine Reg	**8/23/02**	**11/30/02**
	Jersey City	5/18/02	2/28/03
	Kansas City Sci	4/22/02	10/22/02
	Little Rock	**9/21/02**	**3/15/03**
	Los Angeles NA	**9/13/02**	**2/7/03**
	Lubbock	**9/5/02**	**5/31/03**

Film	Theater	Open	Close
	Mobile	6/11/02	1/20/03
	Saint Louis Arch	5/25/02	5/23/03
	San Diego RHF	**8/2/02**	**2/27/03**
	Sandy	6/7/02	6/6/03
	Seattle PSC 1	**9/2/02**	**6/30/03**
	Shreveport	**9/1/02**	**8/31/03**
	Washington NMNH	**9/20/02**	**4/1/03**
	Yellowstone	**6/15/02**	**6/14/03**
	Zion	4/26/02	10/31/02
L5	Sinsheim	10/26/96	
LOLL	Loch Lomond	7/24/02	
LS	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Mumbai	**9/1/02**	**8/31/03**
	Nuremburg	11/28/01	11/27/02
	Omaha	9/15/02	2/15/03
	Taranto	6/30/02	6/19/03
LW	**Birmingham AL**	**8/31/02**	
	Boston NEA	12/6/01	
	Columbus COSI	**9/3/02**	**10/10/02**
	Dallas SP	5/25/02	5/25/03
	Kansas City Zoo	9/1/02	12/31/02
	Louisville	**9/12/02**	**3/12/03**
	Myrtle Beach	**5/1/02**	**5/1/03**
	Osaka Sci	9/1/02	3/1/03
	Regina	9/1/02	3/1/03
	Richmond SMV	4/15/02	12/31/02
	Saint Augustine	8/1/02	1/1/03
	San Diego NHM	9/4/02	1/4/03
	Syracuse	5/18/02	11/02
Mexico	**Austin**	**8/31/02**	**10/18/02**
MJTTM	**Jackson MS**	**9/15/02**	**1/15/03**
MOE	Beijing	4/28/02	4/27/03
	Berlin Disc	**4/1/02**	**3/31/03**
	Boston MOS	6/16/01	2/6/03
	Branson	4/19/02	4/18/03
	Brussels	**12/1/01**	**12/31/02**
	Cape Town ISA	3/5/01	2/28/03
	Charleston SC	4/16/02	11/16/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Columbus COSI	**9/3/02**	**10/10/02**
	Copenhagen	**12/1/01**	**12/31/02**
	Corsicana	**9/1/02**	**2/28/03**
	Fort Lauderdale	5/25/02	5/24/03
	Hague	**10/9/00**	**12/31/02**
	King of Prussia Reg	**9/13/02**	**9/12/03**
	Kuwait City	5/02	5/03
	Los Angeles CSC	**9/1/02**	**10/21/02**
	Madrid	10/28/99	
	Melzo	**1/1/02**	**2/28/03**
	Munich	4/2/01	12/31/02
	New Rochelle Reg	**9/13/02**	**9/12/03**
	Norwalk	1/1/01	12/31/02
	Oakland	**1/1/02**	**12/31/02**
	Oslo	**6/30/02**	**12/31/02**
	Portland	**11/2/01**	**6/15/03**
	San Diego RHF	**11/1/01**	**6/30/03**
	San Jose	2/5/02	12/31/02
	Sioux Falls	9/1/01	12/31/02
	Speyer Imax	**2/1/01**	**12/31/02**
	Valencia Reg	**1/3/02**	**10/15/02**
	Washington NMNH	**6/30/02**	**2/28/03**
	Wuerzburg	4/16/01	12/31/02
MOF	Garden City	12/01	12/02
	Pensacola	11/8/96	

Film	Theater	Open	Close
MTA	Dallas Cmk	7/12/02	10/31/02
	Tulsa Cmk	**9/20/02**	**12/31/02**
MTM	Edmonton Ody	1/9/98	12/31/02
	San Jose	**10/3/02**	**5/3/03**
MWH	**Nuremburg**	**7/4/02**	**1/6/03**
	Seattle PSC 1	**6/17/02**	**10/31/02**
Niagara	Oulu	4/13/02	4/27/03
	Singapore DC	**9/1/02**	**8/31/03**
	Taejon NSM	1/1/02	12/31/02
	Tianjin	1/1/01	12/02
Nsync	**Columbus COSI**	**9/3/02**	**10/10/02**
	Jupiter Crn	**8/1/02**	
OM	**Bochum IM**	**8/28/02**	**12/31/02**
	Boston NEA	6/21/02	6/30/03
	Buffalo Reg	**9/13/02**	**11/30/02**
	Calgary EC	**8/9/02**	**11/15/02**
	Houston MNS	6/28/02	
	Las Vegas Imx	**10/23/02**	**3/31/03**
	Lucerne	**9/29/02**	**10/20/02**
	Miami Imx	**8/23/02**	**12/31/02**
	Munich	8/31/01	12/31/02
	Myrtle Beach	3/1/02	2/28/03
	Osaka Sci	7/1/02	12/31/02
	Paris Geo	2/5/02	2/28/03
	Poitiers Imax	**1/1/02**	
	Vienna LFC	10/4/02	3/27/03
OnGuard	Singapore DC	2/13/99	12/03
OO	**Bristol**	**10/11/02**	**10/20/02**
	Cathedral City	**2/1/02**	**12/1/02**
	Columbus COSI	**3/16/02**	**12/31/02**
	Kansas City Zoo	5/21/02	12/31/02
	Lehi	**6/11/02**	**3/30/03**
	Louisville	**6/1/02**	**12/15/02**
	Lucerne	**9/28/02**	**10/20/02**
	Phoenix	5/28/02	12/1/02
	Regina	3/8/02	10/8/02
	Rochester MSC	**7/4/02**	**6/30/03**
	Saitama	**9/1/02**	**12/30/02**
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	**10/10/01**	**12/31/02**
	Tijuana	10/18/01	12/31/02
	Tulsa Cmk	**9/20/02**	**12/31/02**
	Xalapa	**8/1/02**	**12/1/02**
OTW	Vancouver SW	5/1/02	11/15/02
Ozarks	Branson	1/93	12/03
Rheged	Penrith	7/1/00	
SAA	**Brisbane WBS**	**6/13/02**	**10/30/02**
	Duluth	10/15/01	
	Fort Lauderdale	3/1/02	2/28/03
	Hague	6/6/02	11/5/02
	Lubbock	5/17/02	11/16/02
	Melbourne WBS	10/25/01	4/24/04
	Munich	6/14/01	12/3/02
	Norwalk	1/18/02	10/3/02
	Oklahoma City	**10/18/02**	**5/03**
	Penrith	3/8/02	3/7/03
	Raleigh Exp	3/15/02	12/31/02
	Regina	6/27/02	12/26/02
	Saint Paul	2/7/02	10/14/02
	Stockholm	9/21/01	
	Sydney WBS	10/25/01	4/24/04
	Victoria	3/8/02	
	Virginia Beach	5/24/02	11/27/02
SE	**Bristol**	**10/19/02**	**11/10/02**
	Garza Garcia	**6/8/01**	**12/31/02**
	Townsville	**7/19/02**	**7/18/03**

Film	Theater	Open	Close
Sedona	Sedona	3/28/98	12/31/03
Skydance	**Paris Geo**	**7/3/02**	**7/3/03**
SOA	Dallas AA	2/26/99	
Solarmax	**Calgary SC**	**10/1/02**	**12/30/02**
	Cocoa	**10/1/02**	**9/30/03**
	Garza Garcia	4/1/02	3/30/03
	Huntsville	3/1/02	2/28/03
	Hutchinson	3/15/02	3/14/03
	Oakland	9/15/00	3/30/03
	Pittsburgh CSC	4/12/02	10/17/02
	Taipei AM	**3/1/01**	**6/28/03**
SpaceSta	**Addison Mar**	**7/1/02**	**7/1/03**
	Alamogordo	7/1/02	6/05
	Austin	5/25/02	11/15/02
	Baltimore	5/24/02	5/05
	Bangkok	**9/27/02**	**9/27/03**
	Berlin CS	5/28/02	5/27/03
	Berlin Disc	5/28/02	5/27/03
	Birmingham UK	5/02	
	Boston NEA	5/1/02	4/04
	Bradford	6/1/02	6/1/03
	Branson	**5/25/02**	**8/31/03**
	Bristol	5/02	5/03
	Buford Reg	4/19/02	4/19/03
	Calgary EC	4/26/02	11/30/02
	Cape Town ISA	**4/25/02**	
	Cathedral City	5/24/02	11/23/02
	Charleston SC	5/21/02	5/20/03
	Chattanooga	4/19/02	5/23/03
	Chicago Loe	**7/3/02**	**7/2/03**
	Chicago MSI	5/1/02	11/30/02
	Copenhagen	5/31/02	5/30/03
	Dallas Cmk	4/19/02	4/05
	Davenport	7/13/02	7/10/03
	Dayton	5/24/02	5/23/03
	Dearborn	**6/14/02**	**12/31/02**
	Denver MNS	**9/1/02**	**9/1/03**
	Detroit	5/11/02	11/02
	Dublin Reg	4/19/02	4/19/03
	Edmonton Ody	**10/11/02**	**10/10/03**
	Fort Worth	5/1/02	5/1/03
	Frankfurt IM	5/28/02	5/27/03
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Garza Garcia	10/1/02	3/31/03
	Grand Rapids JLT	5/31/02	5/31/04
	Hague	10/10/02	10/03
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	5/31/03
	Honolulu Con	**6/14/02**	**6/13/03**
	Houston MNS	10/4/02	10/4/03
	Hull	7/1/02	7/1/03
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis WR	5/23/02	4/04
	Kaohsiung	**9/1/02**	**6/30/03**
	Karuizawa Sei	4/20/02	12/31/02
	KSC 2	4/19/02	4/18/04
	Kuwait City	10/1/02	9/30/03
	Langley FP	4/26/02	4/25/05
	Las Vegas Imx	4/19/02	4/18/04
	London BFI	4/27/02	4/26/03
	London ONT	6/1/02	
	London SM	5/28/02	5/27/03
	Los Angeles CSC	4/19/02	4/19/03
	Los Angeles Loe	4/19/02	10/18/02

Film	Theater	Open	Close
	Los Angeles NA	4/19/02	5/31/03
	Melbourne WBS	4/19/02	4/04
	Memphis Pink	6/29/02	3/7/03
	Miami Imx	5/1/02	4/04
	Milwaukee	**6/1/02**	**6/1/03**
	Montreal VP	4/19/02	4/18/03
	Munich	5/28/02	5/27/03
	Myrtle Beach	4/02	
	Natick JF	**8/22/02**	**12/31/02**
	New York Loe	4/19/02	10/18/02
	Norwalk	**10/4/02**	**1/16/03**
	Nuremburg	5/9/02	12/31/02
	Osaka Sun	4/19/02	4/04
	Oslo	5/28/02	11/03
	Philadelphia	6/1/02	5/04
	Portland	4/19/02	4/19/03
	Sacramento Imx	5/1/02	4/04
	Saint Paul	6/1/02	10/1/02
	San Antonio 3D	5/3/02	11/2/02
	San Diego RHF	5/17/02	2/03
	San Jose	**10/3/02**	**5/1/03**
	Seattle PSC 2	5/17/02	5/04
	Shreveport	7/1/02	6/30/03
	Sinsheim	5/9/02	5/8/04
	Spokane	**5/30/02**	**5/30/03**
	Stockholm	5/17/02	
	Sydney WBS	4/19/02	4/04
	Tampa MOSI	**5/24/02**	**11/21/02**
	Tempe Imx	5/1/02	4/04
	Tokyo Sei	4/25/02	4/30/04
	Toronto FP	10/18/02	10/17/03
	Toronto OSC	10/18/02	
	Tsuruga	**5/1/02**	**10/31/02**
	Vancouver Imx	5/02	12/31/02
	Victoria	5/31/02	12/31/02
	Warsaw IT	**9/1/02**	**8/31/03**
	Washington NASM	4/17/02	
	West Nyack Imx	5/1/02	4/04
	Winnipeg	**10/13/02**	
	Woodbridge FP	4/26/02	4/25/05
STTM	Berlin CS	10/12/00	
	Munich	10/2/02	10/12/02
	Wuerzburg	12/13/00	12/31/02
SU	**Dayton**	**9/27/02**	
	Hutchinson	**9/27/02**	
	Lucerne	**9/24/02**	**3/31/03**
	Pensacola	**9/21/02**	**3/1/03**
	Washington NASM	**9/18/02**	
SupeSpee	**Charleston SC**	**9/1/02**	**12/24/02**
	Los Angeles CSC	**9/13/02**	
T40	Cincinnati	1/1/01	12/31/02
	Houston MNS	5/17/01	1/3/03
	Houston MNS	6/02	12/02
	Richmond SMV	10/1/02	12/31/02
T90	Norwalk	11/20/98	12/03
TBAA	Calgary SC	5/25/02	12/31/02
	Hutchinson	6/1/02	5/31/03
	Oakland	**1/1/02**	**12/31/02**
	Oklahoma City	**3/8/02**	**10/17/02**
TF	Gurnee	4/15/02	10/31/02
	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	**Myrtle Beach**	**7/1/02**	**12/15/02**
	Roanoke	6/1/02	11/1/02
	Rochester Cmk	**9/20/02**	**11/26/02**
	Woodridge Cmk	**7/12/02**	**12/31/02**
Trex	Belfast She	3/15/02	3/14/03
	Birmingham AL	5/15/02	12/31/02
	Boston NEA	2/1/02	1/31/03
	Ichikawa	7/1/02	10/31/02
	Jakarta	12/15/01	12/14/02
	Krakow IT	12/15/01	12/14/02
	Kuwait City	9/30/02	9/29/03
	Manchester UCI	2/25/02	2/24/03
	Mexico City Pap	5/14/02	1/13/03
	Nuremburg	2/7/02	2/6/03
	Oslo	4/12/00	12/31/02
	Poitiers Solido	2/1/00	1/31/03
	Sinsheim	3/18/99	
	Townsville	**7/19/02**	**7/18/03**
TS	Detroit	10/02	3/03
UGs	Ankara	4/27/01	
	Belfast She	5/6/02	4/30/03
	Bournemouth She	3/22/02	3/21/03
	Jackson MS	**5/3/02**	**10/15/02**
	Munich	2/1/02	1/31/03
	Sinsheim	4/7/00	
UX	Indianapolis WR	5/22/02	10/9/02
	Oklahoma City	**9/3/02**	**10/17/02**
WABOS	Valencia Spn	5/1/00	5/31/03
WAMnv	Leon Exp	6/1/02	11/30/02
	Nuremburg	**5/2/02**	**11/1/02**
	Paris Geo	1/10/00	
	Wuerzburg	3/20/02	11/30/02
Whales	**Bournemouth She**	**8/1/02**	**10/31/02**
	Cocoa	**7/1/02**	**6/30/03**
	Fort Worth	**9/1/02**	**8/31/03**
	Mobile	6/10/02	12/31/02
	Norwalk	1/1/01	12/31/02
	Syracuse	**7/13/02**	
	Umhlanga ISA	**9/1/02**	**3/31/03**
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
	Warsaw IT	**11/2/01**	**12/31/02**
	Woodridge Cmk	**8/2/01**	**11/30/02**
Wolves	**Hibbing**	**9/6/02**	**3/6/03**
	Reno Fleisch	**10/9/01**	**5/31/03**
Yell	**Little Rock**	**7/15/02**	**10/31/02**
ZC	Zion	5/24/94	

October 2002 by Theater

Theater	Film	Open	Close
Addison Mar	**SpaceSta**	**7/1/02**	**7/1/03**
Aguascalientes	HB	5/23/02	5/31/03
Alamogordo	SpaceSta	7/1/02	6/05
Albuquerque	Dolphins	10/1/02	3/30/03
Alexandria	CV	3/1/02	2/28/03
Amneville Gau	Cyberwor	6/1/02	5/31/03
	HaunCast	**10/30/01**	**6/30/03**
Ankara	UGs	4/27/01	
Apple Valley Imx	**Bears**	**3/1/02**	
	CTPA	6/28/02	
	Dolphins	**8/2/02**	
Atlanta FMNH	ALBT	6/14/02	11/30/02
	CDS	8/1/02	10/31/02
	L&C	**9/16/02**	**3/15/03**
Austin	**Everest**	**10/19/02**	**4/25/03**
	Mexico	**8/31/02**	**10/18/02**
	SpaceSta	5/25/02	11/15/02
Baltimore	HB	3/02	10/31/03
	ITD	3/02	10/5/02
	SpaceSta	5/24/02	5/05
Bangkok	**Galapago**	**3/1/02**	**12/31/03**
	HaunCast	**2/8/02**	**2/28/03**
	SpaceSta	**9/27/02**	**9/27/03**
Barcelona	**CDS**	**5/4/01**	**12/31/02**
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	HaunCast	5/7/02	5/7/03
	HB	5/7/02	5/7/03
	JIAC	11/1/01	
Beijing	**GC**	**9/1/02**	**1/31/03**
	MOE	4/28/02	4/27/03
Belfast She	BP	11/29/01	12/31/02
	E3D	8/1/02	12/31/02
	Everest	11/29/01	1/28/03
	Trex	3/15/02	3/14/03
	UGs	5/6/02	4/30/03
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	12/31/02
	Cyberwor	11/16/00	
	DIA	8/10/00	
	HaunCast	**5/1/02**	**12/31/02**
	SpaceSta	5/28/02	5/27/03
	STTM	10/12/00	
Berlin Disc	**Extreme**	**5/2/00**	**12/31/02**
	GC	**4/1/02**	**3/31/03**
	HaunCast	4/5/01	12/31/02
	HB	11/30/01	12/31/02
	HH	**4/1/02**	**3/31/03**
	MOE	**4/1/02**	**3/31/03**
	SpaceSta	5/28/02	5/27/03
Birmingham AL	**LW**	**8/31/02**	
	Trex	5/15/02	12/31/02
Birmingham UK	Dolphins	8/16/02	1/15/03
	HB	9/29/01	
	SpaceSta	5/02	
Bochum IM	BP	9/1/01	3/1/03
	DIA	2/1/02	1/31/03
	Everest	11/1/01	10/31/02
	HaunCast	11/8/01	11/30/02
	IOTS	8/1/02	7/31/04
	OM	**8/28/02**	**12/31/02**
Bogota	**E3Dcc**	**12/6/01**	**12/6/02**
Boston MOS	ALBT	6/14/02	11/7/02
	Kilimanj	3/15/02	
	L&C	**9/28/02**	**6/30/03**
	MOE	6/16/01	2/6/03
Boston NEA	**CDS**	**9/26/02**	**1/26/03**
	ITD	12/6/01	
	LW	12/6/01	
	OM	6/21/02	6/30/03
	SpaceSta	5/1/02	4/04
	Trex	2/1/02	1/31/03

Theater	Film	Open	Close
Bournemouth She	Cyberwor	3/22/02	3/21/03
	Extreme	**7/26/02**	**12/31/02**
	UGs	3/22/02	3/21/03
	Whales	**8/1/02**	**10/31/02**
Bradford	HaunCast	1/1/02	10/31/02
	HB	10/11/01	10/31/03
	SpaceSta	6/1/02	6/1/03
Branson	Alaska	5/1/99	12/31/02
	L&C	5/3/02	4/30/03
	MOE	4/19/02	4/18/03
	Ozarks	1/93	12/03
	SpaceSta	**5/25/02**	**8/31/03**
Brisbane WBS	**AEK**	**2/20/02**	**10/30/02**
	Cyberwor	**12/13/01**	**10/30/02**
	HaunCast	**9/13/01**	**10/30/02**
	SAA	**6/13/02**	**10/30/02**
Bristol	**HaunCast**	**8/25/01**	**10/31/03**
	HB	10/15/01	10/15/02
	OO	**10/11/02**	**10/20/02**
	SE	**10/19/02**	**11/10/02**
	SpaceSta	5/02	5/03
Brussels	HB	5/1/02	
	MOE	**12/1/01**	**12/31/02**
Buffalo Reg	**OM**	**9/13/02**	**11/30/02**
Buford Reg	**Apollo13**	**9/20/02**	
	SpaceSta	4/19/02	4/19/03
Calgary EC	**OM**	**8/9/02**	**11/15/02**
	SpaceSta	4/26/02	11/30/02
Calgary FP	**ITD**	**5/31/02**	**5/30/03**
Calgary SC	**Bears**	**7/28/01**	**8/1/03**
	Beavers	2/15/00	
	E3Dcc	**12/26/00**	**6/30/03**
	JGWC	10/02	10/03
	Solarmax	**10/1/02**	**12/30/02**
	TBAA	5/25/02	12/31/02
Cape Town ISA	AllAcces	10/1/01	2/28/03
	CTPA	**9/21/01**	**2/28/03**
	MOE	3/5/01	2/28/03
	SpaceSta	**4/25/02**	
Castle Rock	EMSH	3/92	
Cathedral City	Antarc	6/28/02	12/28/02
	OO	**2/1/02**	**12/1/02**
	SpaceSta	5/24/02	11/23/02
Charleston SC	**HaunCast**	**10/1/02**	**11/9/02**
	ITD	11/20/00	12/31/02
	MOE	4/16/02	11/16/02
	SpaceSta	5/21/02	5/20/03
	SupeSpee	**9/1/02**	**12/24/02**
Charlotte	HB	2/2/02	2/28/03
Chattanooga	ITD	5/3/96	5/3/03
	SpaceSta	4/19/02	5/23/03
Chiba City	E3D	7/10/02	3/31/03
Chicago Loe	**Apollo13**	**9/20/02**	**12/2/02**
	SpaceSta	**7/3/02**	**7/2/03**
Chicago MSI	SpaceSta	5/1/02	11/30/02
Cincinnati	Bears	6/6/02	10/11/02
	BP	1/1/01	12/31/02
	DIS	1/1/01	12/31/02
	MOE	10/1/01	12/31/02
	T40	1/1/01	12/31/02
Cocoa	MOE	10/15/01	10/14/02
	Solarmax	**10/1/02**	**9/30/03**
	Whales	**7/1/02**	**6/30/03**
Col Springs Cmk	AlienAdv	6/21/02	10/31/02
	ATSOT	**7/26/01**	**11/30/02**
	HB	**9/1/02**	**12/31/02**
Columbus COSI	**Dolphins**	**9/3/02**	**10/10/02**
	JGWC	10/1/02	3/03
	JIAC	**9/3/02**	**10/10/02**
	LW	**9/3/02**	**10/10/02**
	MOE	**9/3/02**	**10/10/02**
	Nsync	**9/3/02**	**10/10/02**
	OO	**3/16/02**	**12/31/02**
Copenhagen	**E3Dcc**	**12/1/00**	**12/31/02**
	HB	1/18/02	12/31/02
	JIAC	1/18/01	12/31/02
	MOE	**12/1/01**	**12/31/02**
	SpaceSta	5/31/02	5/30/03
Corsicana	**MOE**	**9/1/02**	**2/28/03**
Dallas AA	SOA	2/26/99	
Dallas Cmk	**Apollo13**	**9/20/02**	**3/19/03**
	MTA	7/12/02	10/31/02
	SpaceSta	4/19/02	4/05
Dallas SP	Extreme	5/25/02	10/25/02
	LW	5/25/02	5/25/03
Davenport	**JIAC**	**3/16/02**	**11/15/02**
	SpaceSta	7/13/02	7/10/03
Dayton	Dolphins	6/1/02	7/30/03
	SpaceSta	5/24/02	5/23/03
	SU	**9/27/02**	
Dearborn	**Apollo13**	**9/20/02**	**3/20/03**
	L&C	5/1/02	12/31/02
	SpaceSta	**6/14/02**	**12/31/02**
Denver MNS	**HB**	**9/1/02**	
	JIAC	**6/7/02**	**3/9/03**
	Kilimanj	3/8/02	10/3/02
	SpaceSta	**9/1/02**	**9/1/03**
Detroit	CTPA	7/1/02	12/02
	SpaceSta	5/11/02	11/02
	TS	10/02	3/03
Dublin Reg	**Apollo13**	**9/20/02**	
	CDS	**9/23/02**	**12/31/02**
	SpaceSta	4/19/02	4/19/03
Duluth	**HaunCast**	**10/11/02**	**11/30/02**
	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	**HB**	**4/27/02**	
	LS	5/1/01	4/30/03
Edmonton FP	**Apollo13**	**9/20/02**	**12/31/02**
Edmonton Ody	MTM	1/9/98	12/31/02
	SpaceSta	**10/11/02**	**10/10/03**
Espinho	Amazon	8/1/02	8/10/03
Fort Lauderdale	**CDS**	**10/5/02**	**9/30/03**
	Galapago	10/5/01	10/4/02
	MOE	5/25/02	5/24/03
	SAA	3/1/02	2/28/03
Fort Worth	**ALBT**	**9/27/02**	**3/31/03**
	Bears	**10/26/01**	
	SpaceSta	5/1/02	5/1/03
	Whales	**9/1/02**	**8/31/03**
Frankfurt IM	SpaceSta	5/28/02	5/27/03
Galveston	HaunCast	9/9/01	10/31/02
	SpaceSta	5/24/02	5/05
Garden City	MOF	12/01	12/02
	SpaceSta	4/19/02	5/05
Garza Garcia	Dolphins	5/6/02	12/31/02
	SE	**6/8/01**	**12/31/02**
	Solarmax	4/1/02	3/30/03
	SpaceSta	10/1/02	3/31/03
Glasgow	**BP**	**10/5/00**	**1/31/03**
	Cyberwor	**10/1/02**	**3/31/03**
	Everest	4/15/02	4/14/03
	HB	10/11/01	9/1/03
	ITD	3/1/02	2/28/03
Goteborg	ATSOT	10/2/01	10/04
	CV	2/2/02	1/31/03
	WOC	4/30/02	10/04
Grand Rapids JLT	AEK	2/02	11/15/02
	CV	2/02	11/17/02
	HB	**8/30/02**	
	SpaceSta	5/31/02	5/31/04
Greenwood Village	**Bears**	**8/31/02**	**8/31/03**
Gurnee	TF	4/15/02	10/31/02
Hague	**CTPA**	**12/20/01**	
	Extreme	**10/11/01**	**12/31/02**
	HB	10/10/01	
	MOE	**10/9/00**	**12/31/02**
	SAA	6/6/02	11/5/02
	SpaceSta	10/10/02	10/03
Halifax	CDS	8/16/02	1/2/03
	Galapago	6/14/02	6/13/03
Hampton	ALBT	7/1/02	1/1/03
	Apollo13	**9/20/02**	**3/16/03**
	SpaceSta	5/24/02	5/05
Harrisburg	Galapago	3/9/02	10/31/02
	SpaceSta	6/1/02	5/31/03
Hartford Crn	**Extreme**	**8/2/02**	**12/31/02**
Hastings	HB	9/10/02	3/10/03
	JIAC	6/10/02	12/9/02
Hibbing	**Wolves**	**9/6/02**	**3/6/03**
Hong Kong	**Dolphins**	**10/1/02**	**3/31/03**
Honolulu Con	**HH**	**5/1/00**	**6/30/03**
	SpaceSta	**6/14/02**	**6/13/03**
Houston MNS	**ALBT**	**8/2/02**	**12/31/02**
	OM	6/28/02	
	SpaceSta	10/4/02	10/4/03
	T40	5/17/01	1/3/03
	T40	6/02	12/02
Hull	HB	4/1/02	10/31/02
	India	7/1/02	1/1/03
	SpaceSta	7/1/02	7/1/03
Huntsville	**Apollo13**	**9/20/02**	
	DIS	5/1/01	4/04
	Solarmax	3/1/02	2/28/03
	SpaceSta	5/24/02	5/05
Hutchinson	Solarmax	3/15/02	3/14/03
	SpaceSta	6/1/02	6/07
	SU	**9/27/02**	
	TBAA	6/1/02	5/31/03
Ichikawa	Trex	7/1/02	10/31/02
Indianapolis WR	SpaceSta	5/23/02	4/04
	UX	5/22/02	10/9/02
Irvine Reg	**L&C**	**8/23/02**	**11/30/02**
Jackson MS	**MJTTM**	**9/15/02**	**1/15/03**
	UGs	**5/3/02**	**10/15/02**
Jakarta	Trex	12/15/01	12/14/02
Jersey City	ALBT	5/18/02	2/28/03
	HB	10/12/01	10/02
	JGWC	10/02	
	L&C	5/18/02	2/28/03
Jupiter Crn	**Nsync**	**8/1/02**	
Kansas City Sci	CDS	7/4/02	12/31/02
	HaunCast	**9/27/02**	**2/8/03**
	L&C	4/22/02	10/22/02
Kansas City Zoo	ALBT	7/5/02	12/31/02
	Kilimanj	3/30/02	12/31/02
	LW	9/1/02	12/31/02
	OO	5/21/02	12/31/02
Kaohsiung	CTPA	1/9/02	11/8/02
	SpaceSta	**9/1/02**	**6/30/03**
Karlshamn	**E3Dcc**	**6/25/01**	**2/25/03**

Theater	Film	Open	Close
	JIAC	6/15/02	9/10/03
Karuizawa Sei	SpaceSta	4/20/02	12/31/02
Katovise IT	**AEK**	**7/5/02**	**1/4/04**
	ITD	**7/5/02**	**7/4/03**
King of Prussia Reg	**MOE**	**9/13/02**	**9/12/03**
Krakow IT	AEK	12/15/01	6/11/03
	ATSOT	**4/26/02**	**12/31/02**
	Everest	2/15/02	10/21/02
	ITD	12/15/01	12/14/02
	Trex	12/15/01	12/14/02
KSC 1	**Apollo13**	**9/20/02**	**12/31/04**
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	**AlienAdv**	**6/1/02**	**5/30/03**
Kuwait City	Cyberwor	12/25/00	12/24/02
	FOK	4/17/00	4/16/03
	ITD	12/25/00	12/24/02
	MOE	5/02	5/03
	SpaceSta	10/1/02	9/30/03
	Trex	9/30/02	9/29/03
La Coruna	**HB**	**10/4/02**	**12/31/03**
Laie	Dolphins	5/1/01	4/04
Langley FP	SpaceSta	4/26/02	4/25/05
Las Palmas	BATB	1/1/02	10/02
Las Vegas Imx	HaunCast	3/12/02	10/31/02
	OM	**10/23/02**	**3/31/03**
	SpaceSta	4/19/02	4/18/04
Lehi	**Closed**	**9/17/02**	**10/22/02**
	HaunCast	**10/22/02**	**11/30/03**
	OO	**6/11/02**	**3/30/03**
Leon Exp	WAMnv	6/1/02	11/30/02
Little Rock	**L&C**	**9/21/02**	**3/15/03**
	Yell	**7/15/02**	**10/31/02**
Loch Lomond	LOLL	7/24/02	
London BFI	**HaunCast**	**12/1/01**	**8/30/03**
	India	**9/14/02**	**9/14/03**
	SpaceSta	4/27/02	4/26/03
London ONT	Bears	9/16/02	3/16/03
	SpaceSta	6/1/02	
London SM	**E3D**	**7/20/02**	**1/31/03**
	HB	10/11/01	10/31/03
	SpaceSta	5/28/02	5/27/03
Los Angeles CSC	**Africa**	**9/6/02**	**10/18/02**
	Alaska	**9/6/02**	**10/18/02**
	MOE	**9/1/02**	**10/21/02**
	SpaceSta	4/19/02	4/19/03
	SupeSpee	**9/13/02**	
Los Angeles Loe	**Apollo13**	**9/20/02**	**12/2/02**
	SpaceSta	4/19/02	10/18/02
Los Angeles NA	**Apollo13**	**9/20/02**	**12/2/02**
	L&C	**9/13/02**	**2/7/03**
	SpaceSta	4/19/02	5/31/03
Louisville	**Extreme**	**3/16/02**	**10/4/02**
	HB	**1/5/02**	
	LW	**9/12/02**	**3/12/03**
	OO	**6/1/02**	**12/15/02**
Lubbock	**L&C**	**9/5/02**	**5/31/03**
	SAA	5/17/02	11/16/02
Lucerne	BP	5/1/00	
	HB	**9/29/02**	**10/20/02**
	OM	**9/29/02**	**10/20/02**
	OO	**9/28/02**	**10/20/02**
	SU	**9/24/02**	**3/31/03**
Madrid	CDS	10/24/01	
	CTPA	3/15/02	2/28/03
	E3D	10/26/00	
	HaunCast	6/12/02	6/30/03
	MOE	10/28/99	
Malta	Cyberwor	9/1/02	8/31/03
	E3D	3/02	
	Extreme	12/6/00	
Manchester UCI	**Extreme**	**7/19/02**	**10/31/02**
	HaunCast	**9/1/02**	**3/31/03**
	ITD	**10/1/02**	**9/30/03**
	Trex	2/25/02	2/24/03
Melbourne WBS	AlienAdv	3/14/02	3/31/03
	CDS	**2/18/02**	**12/31/02**
	Horses	**9/12/02**	
	JIAC	8/1/02	1/1/03
	SAA	10/25/01	4/24/04
	SpaceSta	4/19/02	4/04
Melzo	**MOE**	**1/1/02**	**2/28/03**
Memphis Pink	JIAC	3/2/02	11/15/02
	SpaceSta	6/29/02	3/7/03
Menlyn ISA	Extreme	6/22/01	3/22/03
	GC	4/1/02	10/31/02
Mexico City Pap	Bears	3/1/02	11/1/02
	Trex	5/14/02	1/13/03
Miami Imx	**OM**	**8/23/02**	**12/31/02**
	SpaceSta	5/1/02	4/04
Milwaukee	Kilimanj	7/26/02	12/31/02
	SpaceSta	**6/1/02**	**6/1/03**
Mobile	L&C	6/11/02	1/20/03
	Whales	6/10/02	12/31/02
Montpellier Gau	**AEK**	**6/13/01**	**12/31/02**
	Cyberwor	1/1/01	12/03
Montreal VP	SpaceSta	4/19/02	4/18/03
Mumbai	Everest	4/5/02	5/4/03
	LS	**9/1/02**	**8/31/03**
Munich	**CDS**	**1/17/02**	**12/31/02**
	Dolphins	**9/30/02**	**3/31/03**
	E3D	**1/15/01**	**6/30/03**
	Extreme	4/12/99	12/31/02
	GC	4/2/01	12/31/02
	HB	4/18/02	4/30/03
	MOE	4/2/01	12/31/02
	OM	8/31/01	12/31/02
	SAA	6/14/01	12/3/02
	SpaceSta	5/28/02	5/27/03
	STTM	10/2/02	10/12/02
	UGs	2/1/02	1/31/03
Myrtle Beach	HaunCast	2/02	12/31/02
	India	6/15/02	6/15/03
	LW	**5/1/02**	**5/1/03**
	OM	3/1/02	2/28/03
	SpaceSta	4/02	
	TR	**7/1/02**	**12/15/02**
Nagasaki SM	ChanJian	10/1/02	3/31/03
Natick JF	**Apollo13**	**9/20/02**	**3/20/03**
	E3D	7/1/02	12/31/02
	SpaceSta	**8/22/02**	**12/31/02**
New Orleans	**Apollo13**	**9/20/02**	**3/20/03**
	HaunCast	**8/1/02**	**12/31/02**
New Rochelle Reg	**MOE**	**9/13/02**	**9/12/03**
New York AMNH	Bears	6/24/02	12/31/02
	Kilimanj	6/24/02	12/31/02
New York Loe	**Apollo13**	**9/20/02**	**12/2/02**
	SpaceSta	4/19/02	10/18/02
Niagara	HB	7/1/02	2/28/03
Norwalk	Bears	6/14/02	10/3/02
	MOE	1/1/01	12/31/02
	SAA	1/18/02	10/3/02
	SpaceSta	**10/4/02**	**1/16/03**
	T90	11/20/98	12/03
	Whales	1/1/01	12/31/02
Nuremburg	ATSOT	12/22/01	12/31/02
	BP	11/28/01	11/27/02
	Dolphins	**8/15/02**	**8/14/03**
	E3D	**8/15/02**	**3/31/03**
	Everest	**11/28/01**	**12/15/02**
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	HB	7/4/02	1/31/03
	LS	11/28/01	11/27/02
	MWH	**7/4/02**	**1/6/03**
	SpaceSta	5/9/02	12/31/02
	Trex	2/7/02	2/6/03
	WAMnv	**5/2/02**	**11/1/02**
Oakland	Antarc	1/1/01	3/30/03
	HB	8/30/02	2/28/03
	MOE	**1/1/02**	**12/31/02**
	Solarmax	9/15/00	3/30/03
	TBAA	**1/1/02**	**12/31/02**
Oklahoma City	**AIWC**	**6/7/02**	**3/31/03**
	SAA	**10/18/02**	**5/03**
	TBAA	**3/8/02**	**10/17/02**
	UX	**9/3/02**	**10/17/02**
Omaha	Kilimanj	7/02	
	LS	9/15/02	2/15/03
Ontario Reg	**GC**	**9/13/02**	**9/12/03**
Orlando SC	India	6/15/02	12/15/02
Osaka Sci	LW	9/1/02	3/1/03
	OM	7/1/02	12/31/02
Osaka Sun	**CTPA**	**10/1/02**	**12/31/02**
	SpaceSta	4/19/02	4/04
Oslo	**MOE**	**6/30/02**	**12/31/02**
	SpaceSta	5/28/02	11/03
	Trex	4/12/00	12/31/02
Oulu	Niagara	4/13/02	4/27/03
Paris Geo	CDS	2/5/02	1/31/03
	CTPA	4/3/02	4/2/03
	OM	2/5/02	2/28/03
	Skydance	**7/3/02**	**7/3/03**
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
	SAA	3/8/02	3/7/03
Pensacola	MOF	11/8/96	
	SU	**9/21/02**	**3/1/03**
Philadelphia	SpaceSta	6/1/02	5/04
Phoenix	HB	8/1/02	8/1/03
	OO	5/28/02	12/1/02
Pitea	AlienAdv	12/25/01	12/25/02
	CV	4/6/02	4/10/03
	Everest	9/20/02	9/15/03
Pittsburgh CSC	AEK	6/28/02	12/19/02
	HB	10/18/02	
	Solarmax	4/12/02	10/17/02
Poitiers Imax	CTPA	2/1/02	1/31/03
	OM	**1/1/02**	
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	**MOE**	**11/2/01**	**6/15/03**
	SpaceSta	4/19/02	4/19/03
Providence Imx	**Apollo13**	**9/20/02**	
	E3D	**8/21/02**	**10/31/02**
	HB	8/27/02	12/31/02
Puebla	DIS	9/15/02	3/14/03
	JIAC	**8/1/02**	**1/31/03**
Quebec	CTPA	2/8/02	10/22/02
	Galapago	**10/11/02**	**10/10/03**

Theater	Film	Open	Close
Raleigh Exp	AIWC	5/31/02	1/5/03
	JGWC	10/4/02	5/29/03
	SAA	3/15/02	12/31/02
Regina	HB	4/19/02	10/20/02
	LW	9/1/02	3/1/03
	OO	3/8/02	10/8/02
	SAA	6/27/02	12/26/02
Reno Fleisch	**Wolves**	**10/9/01**	**5/31/03**
Richmond SMV	LW	4/15/02	12/31/02
	T40	10/1/02	12/31/02
Roanoke	**HB**	**10/1/02**	**5/31/03**
	TR	6/1/02	11/1/02
Rochester Cmk	**TR**	**9/20/02**	**11/26/02**
Rochester MSC	**OO**	**7/4/02**	**6/30/03**
Sacramento Imx	**Apollo13**	**9/20/02**	
	Horses	**8/2/02**	**2/1/03**
	SpaceSta	5/1/02	4/04
Saint Augustine	CTPA	6/28/02	12/31/02
	DIS	8/31/02	12/31/02
	JIAC	7/15/02	12/31/02
	LW	8/1/02	1/1/03
Saint Louis Arch	L&C	5/25/02	5/23/03
Saint Louis SC	Bears	9/3/02	1/03
Saint Paul	SAA	2/7/02	10/14/02
	SpaceSta	6/1/02	10/1/02
Saitama	**OO**	**9/1/02**	**12/30/02**
San Antonio 2D	Alamo		
	Alaska	6/7/02	12/31/02
	Apollo13	**9/20/02**	**2/16/03**
San Antonio 3D	HaunCast	6/7/02	12/31/02
	SpaceSta	5/3/02	11/2/02
San Diego NHM	LW	9/4/02	1/4/03
	OO	3/31/01	12/31/02
San Diego RHF	**AJ**	**10/5/01**	**6/30/03**
	HB	3/8/02	11/02
	L&C	**8/2/02**	**2/27/03**
	MOE	**11/1/01**	**6/30/03**
	SpaceSta	5/17/02	2/03
San Francisco Loe	**Apollo13**	**9/20/02**	**12/2/02**
San Jose	**Africa**	**10/4/02**	**10/9/02**
	AIWC	**10/3/02**	**11/27/02**
	AJ	**10/4/02**	**10/9/02**
	BP	**10/3/02**	**5/3/03**
	Closed	**9/3/02**	**10/3/02**
	MOE	2/5/02	12/31/02
	MTM	**10/3/02**	**5/3/03**
	SpaceSta	**10/3/02**	**5/1/03**
San Simeon	HCBTD	8/17/96	
Sandton ISA	AEK	2/02	2/28/03
	AIWC	2/02	9/9/03
	BP	2/02	2/28/03
Sandy	L&C	6/7/02	6/6/03
Seattle Dome	Dolphins	5/25/02	5/24/03
	Extreme	5/24/02	5/24/03
	OO	**10/10/01**	**12/31/02**
Seattle PSC 1	**Apollo13**	**9/20/02**	**8/16/03**
	L&C	**9/2/02**	**6/30/03**
	MWH	**6/17/02**	**10/31/02**
Seattle PSC 2	SpaceSta	5/17/02	5/04
Sedona	Sedona	3/28/98	12/31/03
Seoul	**JIAC**	**6/15/02**	**12/15/02**
Shakopee	AIWC	5/1/02	10/1/02
Shanghai Dome	CTPA	12/18/01	12/17/02
Shreveport	AJ	3/17/02	11/1/02
	L&C	**9/1/02**	**8/31/03**
	SpaceSta	7/1/02	6/30/03
Singapore DC	AlienAdv	5/1/02	4/30/03
	Niagara	**9/1/02**	**8/31/03**
	OnGuard	2/13/99	12/03
Singapore SC	HB	5/20/02	10/31/02
	Kilimanj	7/1/02	12/31/02
Sinsheim	ITD	5/98	
	L5	10/26/96	
	SpaceSta	5/9/02	5/8/04
	Trex	3/18/99	
	UGs	4/7/00	
Sioux Falls	Africa	9/28/02	1/23/03
	MOE	9/1/01	12/31/02
Speyer Imax	Extreme	2/8/02	12/31/02
	HB	6/6/02	12/31/02
	MOE	**2/1/01**	**12/31/02**
Spokane	**SpaceSta**	**5/30/02**	**5/30/03**
Stockholm	AEK	3/1/00	12/31/02
	ALBT	**9/20/02**	**9/20/03**
	Dolphins	11/24/00	
	E3Dcc	**5/5/00**	**6/30/03**
	HB	11/30/01	
	JIAC	3/1/02	3/7/03
	SAA	9/21/01	
	SpaceSta	5/17/02	
Sudbury	AIWC	9/4/01	10/7/02
	GF	1/00	12/02
	JGWC	**5/7/02**	
	JIAC	10/1/02	5/31/03
Sydney WBS	AlienAdv	8/28/01	12/31/02
	CDS	**12/24/99**	**12/31/02**
	CTPA	3/14/02	3/04
	HaunCast	**9/20/01**	**8/31/03**
	HB	**7/22/02**	**2/28/03**
	Horses	**9/12/02**	
	SAA	10/25/01	4/24/04
	SpaceSta	4/19/02	4/04
Syracuse	**CTPA**	**10/1/02**	**2/28/03**
	E3Dcc	**9/14/02**	**1/31/03**
	LW	5/18/02	11/02
	Whales	**7/13/02**	
Taejon Earth	**AIWC**	**4/1/02**	**3/31/03**
Taejon NSM	Niagara	1/1/02	12/31/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	HB	7/1/02	7/31/03
Taipei AM	**AlienAdv**	**6/16/02**	**6/15/03**
	HB	5/1/02	5/10/03
	Solarmax	**3/1/01**	**6/28/03**
Taipei MCRC	FOTA	1/02	12/02
	India	7/1/02	
Tampa MOSI	ALBT	6/28/02	12/31/02
	SpaceSta	**5/24/02**	**11/21/02**
Taranto	BP	6/22/02	6/21/03
	LS	6/30/02	6/19/03
Tempe Imx	**Apollo13**	**9/20/02**	
	GC	**8/9/02**	**11/30/02**
	SpaceSta	5/1/02	4/04
Tianjin	Niagara	1/1/01	12/02
Tijuana	**Bears**	**5/22/02**	**10/1/02**
	HB	8/17/02	8/31/03
	OO	10/18/01	12/31/02
Tokyo Sei	SpaceSta	4/25/02	4/30/04
Toronto FP	**Apollo13**	**9/20/02**	**12/31/02**
	SpaceSta	10/18/02	10/17/03
Toronto OP	ALBT	5/18/02	11/30/03
Toronto OSC	**CDS**	**6/23/01**	**11/30/02**
	HB	10/12/01	10/12/02
	IOTS	1/8/01	
	JGWC	5/10/02	
	SpaceSta	10/18/02	
Townsville	**IOTS**	**7/19/02**	**7/18/03**
	SE	**7/19/02**	**7/18/03**
	Trex	**7/19/02**	**7/18/03**
Tsuruga	**SpaceSta**	**5/1/02**	**10/31/02**
Tulsa Cmk	**CDS**	**6/28/02**	**12/31/02**
	MTA	**9/20/02**	**12/31/02**
	OO	**9/20/02**	**12/31/02**
Umhlanga ISA	**Whales**	**9/1/02**	**3/31/03**
Valencia Reg	**MOE**	**1/3/02**	**10/15/02**
Valencia Spn	**BP**	**9/1/01**	**7/30/03**
	WABOS	5/1/00	5/31/03
Vancouver Imx	**HB**	**10/11/02**	**12/31/02**
	Kilimanj	6/22/02	12/31/02
	SpaceSta	5/02	12/31/02
Vancouver SW	Bears	6/29/02	6/03
	OTW	5/1/02	11/15/02
Vantaa	CV	9/1/02	8/31/03
Victoria	JGWC	9/20/02	
	SAA	3/8/02	
	SpaceSta	5/31/02	12/31/02
Vienna LFC	E3D	6/7/02	12/31/02
	GN	6/7/02	12/31/02
	HB	6/7/02	12/31/02
	ITD	6/7/02	6/6/03
	OM	10/4/02	3/27/03
Villahermosa	**DIS**	**9/15/02**	**3/15/03**
Virginia Beach	**JIAC**	**9/1/01**	**3/1/03**
	SAA	5/24/02	11/27/02
Warner Robins	TF	7/92	
Warsaw IT	**CDS**	**2/22/02**	**12/31/02**
	Dolphins	**10/31/02**	**5/31/03**
	Galapago	**7/12/02**	
	SpaceSta	**9/1/02**	**8/31/03**
	WOC	**11/2/01**	**12/31/02**
Washington NASM	**Apollo13**	**10/25/02**	
	CV	8/8/96	
	HaunCast	**9/27/02**	**11/9/02**
	SpaceSta	4/17/02	
	SU	**9/18/02**	
	TF	7/1/76	
Washington NMNH	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
	L&C	**9/20/02**	**4/1/03**
	MOE	**6/30/02**	**2/28/03**
West Nyack Imx	**Apollo13**	**9/20/02**	
	Horses	**8/9/02**	**2/8/03**
	SpaceSta	5/1/02	4/04
Winnipeg	**Horses**	**7/15/02**	**1/14/03**
	SpaceSta	**10/13/02**	
Woodbridge FP	SpaceSta	4/26/02	4/25/05
Woodridge Cmk	**TR**	**7/12/02**	**12/31/02**
	WOC	**8/2/01**	**11/30/02**
Wuerzburg	**AlienAdv**	**8/9/02**	**12/31/02**
	GC	7/1/01	12/31/02
	HB	**9/27/02**	**2/28/03**
	MOE	4/16/01	12/31/02
	STTM	12/13/00	12/31/02
	WAMnv	3/20/02	11/30/02
Xalapa	**OO**	**8/1/02**	**12/1/02**
Yellowstone	Bears	6/1/02	6/1/03
	L&C	**6/15/02**	**6/14/03**
Yokohama SC	CTPA	3/23/02	3/22/03
Zion	L&C	4/26/02	10/31/02
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FOK	Fires of Kuwait	1992		IMAX
FOTA	Flight of the Aquanaut	1992		SLC
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis and Clark	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
Mexico	Mexico	1996		IWRK
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		NMF
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Rheged	Rheged: The Lost Kingdom	2000		unk
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		AC
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
UX	Ultimate X	2002		BVP
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

October 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
95	SpaceSta	10	Cyberwor	4	ATSOT	2	MWH	1	Mexico
44	HB	10	E3D	4	Niagara	2	Nsync	1	MJTTM
32	MOE	10	Everest	4	TBAA	2		1	OnGuard
23	Apollo13	9	AlienAdv	4	TR	SupeSpee		1	OTW
23	HaunCast	8	AEK	4	WAMnv	2	UX	1	Ozarks
19	L&C	8	GC	4	WOC	2	Wolves	1	Rheged
17	SAA	8	Kilimanj	3	Africa	1	Alamo	1	Sedona
16	CDS	8	Solarmax	3	AJ	1	AllAcces	1	Skydance
16	CTPA	7	AIWC	3	Alaska	1	Amazon	1	SOA
16	OO	7	Galapago	3	IOTS	1	BATB	1	T90
15	JIAC	7	JGWC	3	SE	1	Beavers	1	TS
14	Dolphins	7	Whales	3	STTM	1	ChanJian	1	WABOS
14	OM	6	CV	3	T40	1	EMSH	1	Yell
14	Trex	6	E3Dcc	3	TF	1	FOK	1	ZC
13	Bears	6	LS	2	Antarc	1	FOTA		
13	Extreme	6	UGs	2	DIA	1	GF		
13	LW	5	DIS	2	HH	1	GN		
12	ITD	5	Horses	2	MOF	1	HCBTD		
10	ALBT	5	India	2	MTA	1	L5		
10	BP	5	SU	2	MTM	1	LOLL		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd.
Brettenham House
Lancaster Place
London, England WC2E 7EW
UNITED KINGDOM
Tel: +33 476 720 749
Fax: +33 476 720 767

aGepro Cinéma **AC**
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-3649
Fax: +91-22-388-6659

BRC Imagination Arts, Inc.
2711 Winona Avenue
Burbank, CA 91504 USA
Tel: 818-841-8084
Fax: 818-841-4996
www.brcweb.com

British Film Institute IMAX Theater
1 Charlie Chaplin Walk
South Bank, Waterloo
London, England SE1 8XR
UNITED KINGDOM
Tel: +44-20-7902 1210
Fax: +44-20-7902 1212
www.bfi.org.uk/showing/imax/index.html

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Cine Dok GmbH
Weydinger Str. 22
Berlin, D-10178 GERMANY
Tel: +49-172-858-3137
Fax: +49-30-29-666-536

Cinema Development Company
3363 Enterprise Avenue Hayward
Hayward, CA 94545 USA
Tel: 510-783-7028
Fax: 510-783-7029
www.cinemadevelopmentcompany.com

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 323-960-7200
Fax: 323-962-8746
www.cfi-hollywood.com

Crown Odyssey Theater
4688 Main Street
Jupiter, FL 33458 USA
Tel: 561-799-9828
www.crowntheatres.com/theatres/jupiter_abacoa_odyssey.html

Crown Odyssey Theater Hartford
330 New Park Ave.
Hartford, CT 06106 USA
Tel: 860-236-6677
www.crowntheatres.com/theatres/hartford_palace_odyssey.html

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Discovery Channel IMAX
Marlene-Dietrich-Platz 4
Berlin, 10785 GERMANY
Tel: +49-30 25 92 72 00
Fax: +49-30 25 92 81 10
www.imax-berlin.de

DreamWorks Pictures
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158
www.earthship.tv

Egoli Tossell Film AG
Burgstrasse 27
Berlin, 10178 GERMANY
Tel: +49-30-246-5650
Fax: +49-30-246-56524
www.egolitossell.com

Euromax
c/o NMPFT
Bradford, England BD1 1NQ
UNITED KINGDOM
Tel: +44 1274 203-360
Fax: +44-1-274 770-199
www.euromax.org

Extreme Productions **EP**
4107A - 11 Street S.E.
Calgary, AB T2G 3H1 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Forum der Technik IMAX
Museumsinsel 1
Munich, D-80538 GERMANY
Tel: +49-89-211250
Fax: +49-89-21125-120
www.fdt.de

Gaylord Entertainment
1 Gaylord Drive
Nashville, TN 37214 USA
Tel: 615-316-6580
www.gaylordentertainment.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Piper Jaffray Plaza
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Gulliver
31/33 rue Madame de Sanzillon
Clichy, 92110 FRANCE
Tel: +33-1 55 21 83 70
Fax: +33-1 55-21-83-79
www.gulliverlab.com

Hammel Green & Abrahamson, Inc.
701 Washington Ave N.
Minneapolis, MN 55401 USA
Tel: 612-758-4000
Fax: 612-758-4199
www.hga.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

I.T. International Theaters
91 Medinat Hayeudim St
Industrial Zone
Herzlia Tituahh, 46766 ISRAEL
Tel: +972-9-952-6262
Fax: +972-9-956-1581

Image Quest 3-D, Ltd.
The Moos, Poffley End
Witney, England OX29 9UW
UNITED KINGDOM
Tel: +44-199-370-4050
Fax: +44-1-99 3779 203

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

James D. Stern Productions
676 N Michigan, Ste 3600
Chicago, IL 60611 USA
Tel: 312-787-2205
Fax: 312-787-2208

Kennedy Marshall Company
1351 4th Street, 4th floor
Santa Monica, CA 90401 USA
Tel: 310-656-8400
Fax: 310-656-8430

Kennedy Space Center Visitor Center
SR 405- Mail Code: DNPS
Kennedy Space Center, FL 32899 USA
www.kscvisitor.com

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Leve Productions
729 Seventh Ave. 12th Floor
New York, NY 10019 USA
Tel: 212-302-2882
Fax: 212-302-8094

LucasFilm
P.O. Box 2009
San Rafael, CA 94912 USA
Tel: 415-662-1900
Fax: 415-662-2437
www.lucasfilm.com

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Machine Age Films, LLC
4048 Benedict Canyon Dr
Sherman Oaks, CA 91423 USA
Tel: 818-763-1937
Fax: 818-763-1937
www.machineagefilms.com

Malco Theatres Inc.
PO Box 171809
Memphis, TN 38120 USA
Tel: 901-761-3480
Fax: 901-681-2044
www.malco.com

MegaSystems, Inc. **MEGA**
1515 Locust Street, Ste 700
Philadelphia, PA 19102 USA
Tel: 215-546-5300
Fax: 215-546-2443
www.megasystem.com

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-8715
www.mr-film.com

MTM Funds Management
14 Argyle Place
Sydney, NSW 2000 AUSTRALIA
Tel: +61 2-92 47 50 66
Fax: +61 2-92 47 97 98

Museum of Science and Industry
4801 East Fowler Avenue
Tampa, FL 33617-2099 USA
Tel: 813-987-6300
Fax: 813-987-6310
www.mosi.org

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

National Aeronautics and Space Administration
500 E Street, SW
Washington, DC 20024 USA

National Museum of Natural History
10th St. and Constitution Ave., NW
Washington, DC 20560 USA
www.mnh.si.edu/imax/

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
www.nwf.org/nwp

Nelson Madison Film **NMF**
5727 1/2 Monte Vista Street
Los Angeles, CA 90042 USA
Tel: 323-478-1546
www.nelsonmadisonfilms.com

North American Museum of Ancient Life
2929 N. Thanksgiving Way
Lehi, UT 84043 USA
Tel: 801-766-5000
Fax: 801-766-5050
http://www.dinosaurpoint.com

nWave Pictures
10839 Washington Blvd.
Culver City, CA 90232 USA
Tel: 310-815-2880
Fax: 310-845-1716
www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nwave.com

O Entertainment
31878 Camino Capistrano, Suite 101
San Juan Capistrano, CA 92675 USA
Tel: 949-443-3222
Fax: 949-443-3223

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, England SE1 9LR
UNITED KINGDOM
Tel: +44-20-7928-9287
Fax: +44-20-7928-9886
www.principalmedia.com

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645
www.orlifelargeformat.com

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11
www.rigaudprod.com

Sacred Planet Project, Ltd.
418 Hoover Street
Nelson, BC V1L 4W7 CANADA
Tel: 250-354-0528
Fax: 250 354-0520

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SimEx/Iwerks
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352
www.simex.ca/

Directory, cont'd

SK Films, Inc. **SKF**
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8390
Fax: 212-833-8570
www.cirquedusoleiljourney.com

Space Center Houston
1601 NASA Road 1
Houston, TX 77058-3145 USA
Tel: 281-244-2105
Fax: 281-283-7724
www.spacecenter.org

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc. **SFI**
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006
www.oceanoasis.org/behindthescenes/summerhays.html

Summerhays Films, Inc. **SFI**
3436 Millikin Ave.
San Diego, CA 92122 USA
Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844
www.taarnastudios.com

Texas State History Museum Foundation
816 Congress Ave, Ste 1100
Austin, TX 78701 USA
Tel: 512-493-5705

Tim Liversedge Productions
P.O. Box 236
Maun, BOTSWANA
Tel: +267-662340
Fax: +267-662643

TVA International Large-Format **TVA**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Twentieth Century Fox **TCF**
10201 W. Pico Blvd.
Los Angeles, CA 90035 USA
Tel: 310-369-1969
www.foxmovies.com

Virginia Air and Space Center
600 Settlers Landing Road
Hampton, VA 23669 USA
Tel: 757-727-0900
Fax: 757-727-0898
www.vasc.org

Volcanic Ocean Films
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Walden Media **WM**
10 East 40th St, 26th Fl
New York, NY 10016 USA
Tel: 212-689-5420
Fax: 212-689-5437
www.walden.com

Walt Disney Pictures
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

WGBH Enterprises **WGBH**
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

World's Biggest Screen Pty. Ltd.
Level 5, 9 Barrack St
Sydney, NSW 2000 AUSTRALIA
Tel: +61 2 8259-0200
Fax: +61 2 9262 5411
www.imax.com.au

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28
www.xlargo.com

Classified Ads

POSITIONS SOUGHT

Experienced IMAX Senior Projectionist

Experienced IMAX SR projectionist, 2 1/2 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced and self-taught on all facets of the DTAC system, troubleshooting the system and Sonic systems. Experience with rectifiers and exhaust fan systems. Fully experienced on Hobart 3D glass-washing units, inventory control on 3D glasses, and maintaining records.

Experience with Showtime Laser and Intelligent Light systems (Technobeams), Avolite, and Azure 2000 board.

Experience with 35mm projection (manual), assembly/disassembly of films/trailers. Experience on Dolby A units.

Trained as an Audio Engineer (Graduate of Trebas Institute, Toronto), experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, post production, or any other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I work with. Team player. More than 12 years of combined experiences. Canadian resident, willing to re-locate anywhere. Contact Bill Killough, imaxguy@sympatico.ca

Theater Director

Experienced large-format theater director available for hire on full-time or consultation basis. I have over five years' experience within the industry in a number of varied areas, including projection, motion-simulation, group sales and marketing, operations, and theater administration. In addition, I have participated in the startup of two operations, from the construction phase through daily operation. Interested parties may contact me at (916) 442-1457 or by e-mail at largeformattd@yahoo.com.

Theater Director/ Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatIMAX@aol.com or call 702-648-2554.

POSITIONS OPEN

Projection Manager, Grand Rapids, MI

Celebration Cinema is looking for an experienced projectionist to oversee the operation of our IMAX 3D projection booth. Located in our most ambitious multiplex development to date, the 282-seat IMAX theater opened in November 2001. The theater is equipped with IMAX SR P3D projectors, 5-deck QTRU reel unit, and DTAC sound system.

The Projection Manager is responsible for overseeing IMAX projection booth operations, including responsibility for all aspects of quality film presentation; day-to-day operation and maintenance of the projection and sound systems; assembling prints; training and scheduling projectionists; providing support for events held in the theater; managing film print shipping and storage; and maintaining contacts with IMAX technical representatives.

The best candidate will exhibit impressive technical skills with the specified IMAX equipment, in addition to computer presentation and audio/visual equipment. Experience in a commercial multiplex environment is not required, but will help this candidate succeed.

Interested parties should submit a current resume or inquiry to Steve Schab at sschab@bigscreenmovies.com or to:

Steve Schab
Celebration Cinema
2121 Celebration Ave NE
Grand Rapids, MI 49525

LF Examiner **SUBSCRIPTION ORDER FORM**

Enter my one-year subscription (11 monthly issues) to LF Examiner for US$327. ($US377 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 5430 Lynx Lane, #223 · Columbia, MD 21044 USA · Tel: 410-997-2780 · Fax: 410-997-2786 · orders@cinergetics.com

SHORTS

Space Station sets 3D record

Imax Corporation's ***Space Station*** has grossed US$27 million worldwide in 19 weeks at 83 theaters worldwide, making it the fastest grossing 3D LF film in history. (The fastest grossing LF film—2D or 3D—is ***Fantasia/2000***, which passed $27 million in seven weeks in 75 theaters.)

Space Station has remained in the top 20 highest grossing films in North America since two weeks after it opened in April.

Lehi converts from 8/70 to 15/70 3D

The **North American Museum of Ancient Life**, a dinosaur-themed museum in Lehi, UT, is in the process of converting its two-year-old **Mammoth Screen Theater**, a 325-seat Iwerks 8/70 venue, to 15/70 3D. The "new" 15/70 system is the pair of 15kW rolling loop projectors that were originally installed in the **Ontario Mills Ultrascreen** theater in Ontario, CA, by **Iwerks** in 1997 and removed two and a half years later when the theater closed. Lehi's installation is being handled by **Cinema Development Company** of Hayward, CA, whose president, **Neil Johnson**, developed the 15/70 systems for Iwerks.

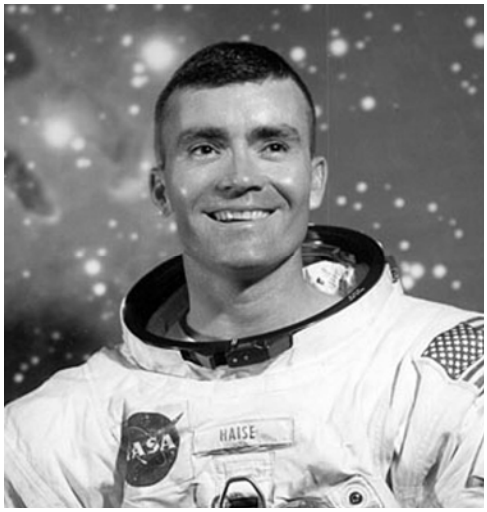
According to theater manager **Kinohi Soga**, the theater has gained 3D capability at a lower cost than doubling up their existing 8/70 projector. The booth is being remodeled to handle the larger machines, their greater electrical needs, and the new amps, sound dubber, and DTS digital gear that are being installed. The 46x66-foot (14x20-meter) screen will be replaced with a silver screen of the same size.

The conversion is expected to be completed in the third week of October, when the theater will re-launch with **Haunted Castle** and **Alien Adventure**.

White Oak *LF Inventory* canceled

White Oak Associates has announced that it will no longer publish its biannual *Inventory of Large-Format Theaters*. The publication, first released in 1993, provided a comprehensive list of theaters worldwide in formats from 8/35 to 15/70. White Oak said in a release that the company had borne the expense of the report as a marketing expense, but with the existence of similar on-line databases (such as at www.lfexaminer.com), it had decided to "focus on interpreting the data."

Next year White Oak will publish a free report, *White Oak Forum '03: LF Industry at the Crossroads*, an analysis of industry trends and overviews.



Apollo 13 astronaut Fred Haise in 1970.

Haise intros *Apollo 13* in Hampton

Apollo 13 astronaut **Fred Haise** introduced the premiere of ***Apollo 13: The IMAX Experience*** at the **Virginia Air and Space Center** in Hampton, VA, on Sept. 20. Haise was one of three astronauts whose struggle to return their crippled spacecraft to Earth in the 1970 moon mission is dramatically depicted in **Ron Howard**'s 1995 film. Haise is portrayed by actor **Bill Paxton** in the film.

Apollo 13 was Haise's only space flight. He remained with NASA into the early test stages of the Space Shuttle program, then worked in the aerospace industry. Today, apart from occasional public speaking, he is retired.

Rogers wins NASA award

Bob Rogers, chairman of **BRC Imagination Arts**, has been awarded the NASA Public Service Medal by the U.S. **National Aeronautics and Space Administration**. The medal is presented to non-government employees who have made "exceptional contributions to the mission of NASA."

Rogers and BRC helped design numerous public attractions at NASA facilities, including **Space Center Houston** (which has an LF theater), the Johnson Space Center visitor center, and the Apollo/Saturn V Center at the **Kennedy Space Center** in Florida. (KSC has two IMAX theaters.) He is currently developing visitor centers for the Stennis Space Center in Mississippi and the Jet Propulsion Laboratory in California.

The award citation commends Rogers "for giving NASA invaluable advice and guidance on generating critical public interest, enthusiasm, and support." The award was presented at a ceremony at the Stennis Space Center in September.

VFX meet in London to feature LF

VFX 2002, the **International Special and Visual Effects Conference**, will be held in London Nov. 22–24, and will feature LF presentations, including ***Apollo 13: The IMAX Experience***. Hosted by BKSTS, the Moving Image Society, the meeting will be held in the National Film Theatre and the **British Film Institute London IMAX Cinema**.

Topics covered at the conference will include animation in commercials, motion capture, and an update on e-cinema,

The LF component is themed "The Power of Raw Effects," and in addition to *Apollo 13* will include 3D animation for **Principal Media**'s ***Bugs!***, and other presentations.

Conference planners say there is still space in the schedule for additional LF presentations. Contact Catherine Shaw at cathshaw@dircon.co.uk.

Turn Adelaide IMAX into dorms?

The site of the recently closed **IMAX Theater Adelaide** may be used for affordable student apartments, according to an Australian press report. The theater, which opened in May 1998 and closed in January of this year, is in the process of being sold, reportedly for about AUD$2.5 million. Although no plans have been formalized, the theater building will presumably be demolished and a new structure erected in its place.